

KERAMIC STUDIO

Vol. XXV, No. 7

SYRACUSE, NEW YORK

December, 1923



HERE has just come to the editor's table a very fine book, published by Himebaugh & Browne of New York, which has a special interest for her, as she has lately, in her pottery classes at the Syracuse University, developed the making of an attractive tin enamelled earthenware, and the book deals with one of the most fascinating tin enamelled wares of the past, the old Dutch pottery, especially the blue and white and the polychrome Delft.

This book is "Old Dutch Pottery and Tiles" by Elizabeth Neurdenburg of the University of Groningen.

It will interest potters and decorators as well as collectors, containing as it does 112 illustrations, several of which are in color; it has chapters devoted to the technical processes of decoration and a complete history of old Dutch pottery making, so far as facts are known. Although little is positively known about the early Dutch work of the 16th century with its large manufacture of majolica wall tiles, much is known of the strictly tin enamelled Delft ware which, in the 17th and early 18th centuries, attained a high degree of technical excellence.

It should be remembered that the Dutch potters, like most European potters of that time, were trying to imitate the porcelains imported from China, but the secret of porcelain making was then unknown and they had to be satisfied with more or less close imitations. They found in the beautiful opaque white of finely prepared tin glazes something which gave at first sight the appearance of porcelain. In some of the best Delft specimens only a close inspection shows the ware is not porcelain.

There is no interest now in trying to imitate porcelain which we know how to make, but that is no reason why potters should neglect these interesting tin glazes; they have an artistic quality which the more transparent lead glazes lack. They can be treated in different ways, either by the early process of the Delft potters, applying the colored decoration on the raw body and raw glaze and firing body, glaze and decoration in one firing at the high temperature needed for the proper development of body and glaze, or by applying the decoration with low temperature colors in a second firing. Both processes were familiar to the Delft potters, but the former which was almost exclusively used in the blue and white ware and the best polychrome specimens of the early period, gives a brilliancy of color which cannot be obtained with the low fire pigments, as at the high temperature the colored decoration sinks into the glaze and becomes an integral part of it.

Whatever use is made of tin glazes, their special quality ought to appeal to the pottery craftsmen and students who, in greater numbers every year, are endeavoring to rescue the potter's craft from the deteriorating influence of commercialism. To these artists the well documented and profusely illustrated book of Miss Neurdenburg should be of great value.

We also remind our readers that in April and May 1911 we published in *Keramic Studio* an instructive article by Louis Franchet, the French ceramist, on tin enamelled decoration such as it was used by the Spanish, Italian and Delft potters of old. The article gives all necessary technical information and a number of formulas. Unfortunately, although we have on hand a few copies of the May, the April is out of print, but it could

occasionally be found in old files of the Magazine. We also call attention to the articles on Mexican Majolica by Mrs. Donly in late issues of *Keramic Studio*, profusely illustrated by examples in the Metropolitan Museum. These have a similar quality.

✕ ✕

A valuable addition to the literature of Theory of Color has just been sent out by Charles Scribner's Sons "The Enjoyment and Use of Color" by Walter Sargent, Professor of Art Education in the School of Education, University of Chicago. Apart from methods and illustrations, there are interesting chapters dealing with the psychological aspects of color and its combinations and the various related uses of the same. A book to be added to school libraries.

✕ ✕

"Wall Paper, its History, Design and Use," well illustrated and beautifully printed, comes from the Press of Frederick A. Stokes & Co. Of special interest are the reproductions of early Chinese, French, English and American wall papers. The processes are fully described and the subject well handled in every aspect. A valuable book for designers and students as well as for the library.

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PEACE CHRISTMAS CARD COMPETITION

The National League of Women Voters announces a Peace Christmas Card Competition as a practical means of advancing the idea of World Peace, as millions of Christmas cards are sold and sent out yearly as messages of good will and friendship.

Three Prizes: \$2,500, \$1,000 and \$500.

Designs should be submitted between January 1st and January 10th, 1924.

For particulars address Mrs. Meredith Hare, National League of Women Voters, 100 East 45th St., New York City.

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ANSWERS TO CORRESPONDENTS

G. W. B.—Why does enamel sometimes form a kind of jelly impossible to float?

What is best over a thin tint of lustre, Roman or unfluxed gold?

I have had much trouble with Rose lustre. Is there anything better than Lavender to thin it and keep it open?

Ans.—Too much oil in your enamel; your turpentine may be old and oily—Roman gold is better—Add a few drops of Oil of Cloves.

E. E. L.—Is there any kind of paint that can be used on glass, tin or aluminum that will not flake off, a paint that will not have to be fired?

Ans.—Use any white enamel like sapolin, etc. and add oil colors for desired shade. Have used this with splendid success.

D. B. S.—I have seen attractive lamp bases done in what appears to be grey blue lustre with sprays of Japanese plums. Do you suppose these are Belleek or hard china with hard enamels?

Where can I match a pottery teapot with a chocolate brown high lustre-like color, design in gold?

Ans.—I think the lamp bases may be Belleek with soft enamels. Brown lustres are not very rich. I would use color dusted on. Possibly Miss Mason has that teapot.

L. L.—Can Pyrex glass be painted and fired and are china paints suitable?

Where can I obtain Satsuma beads to decorate?

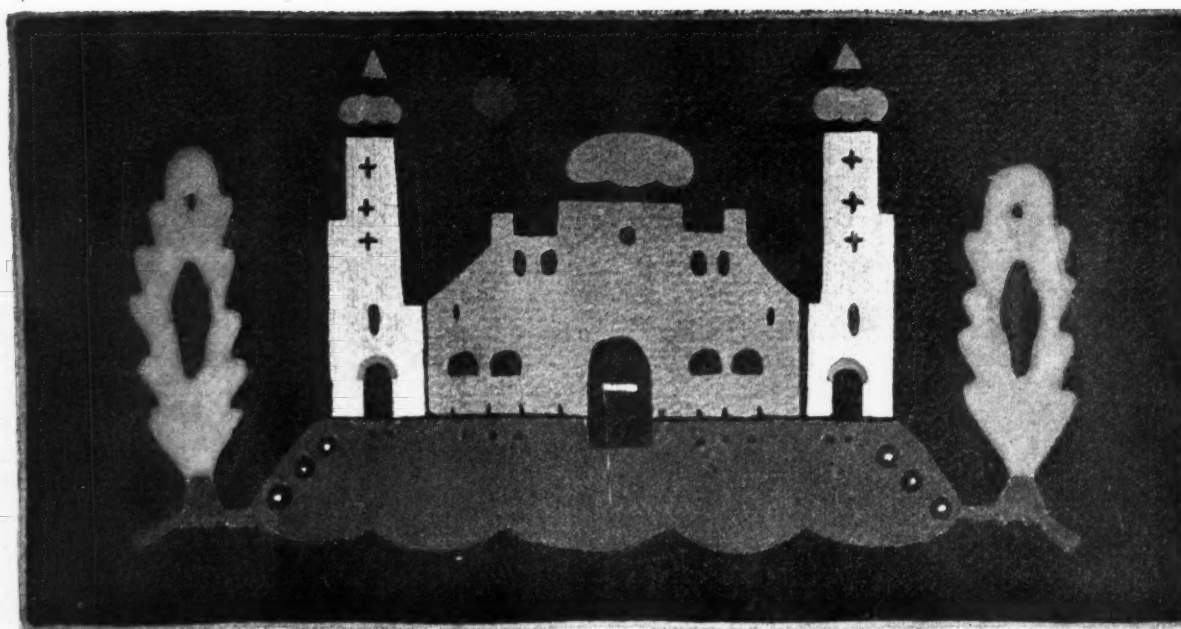
Ans.—Pyrex could be used but it is rather heavy. Heisey's glassware fires very well. Use glass colors, not china colors.

I know of no place in the East for Satsuma beads. Try Danner & Baker, San Francisco.

E. S. A.—Is lustre decoration in good taste? It does not appeal to me but some students wish it.

In lining a cup inside with one lustre and outside with another, how can black lustre be used for the handle and edge? If paint is used should it be padded?

Ans.—I should consider it all right to allow a pupil to do a little tea set in lustre, or some lamp base in an unusual color effect or combination. Lustre is not a legitimate decoration because it wears off in time. For edge and handle use paint, not lustre. Do not pad, paint smoothly.



EDNA ALLEN

CASTLES IN SPAIN

*Clara Stroud*Illustrations by pupils of Clara Stroud—Adaptations by
Adelaide Alsop Robineau

HAVE you not longed for a castle in Spain? Why sit there and wish? Pick up your pencil, pen or brush! To work! Build!

Create your castle with areas and volumes, big, small, and medium; some darks that are big, small, and medium; some lights that are big, small, and medium. Wouldn't you like some rooms larger for certain purposes, others smaller for various reasons? This should show on the outside of the castle as well.

Would you want your castle by the deep blue sea? You might choose to have a castle like Miss Robrecht's, or the one by Mr. Ingolia.

Would you love it best at night when the stars shone bright and the new moon was emerald green? Consider Miss Ingersoll's. Also Miss Abell's and Mr. Blumstein's.

Would you build your castle on a high, high hill? Mr. Otto wanted his on a rocky foundation out at sea where he could enjoy the splash and bang of the waves on stormy days.

Would you seek the protection and guardianship of a noble mountain? The composition by Miss Woods plans that for you.

Could you enjoy the romance of a tottering tower of by-gone days? Miss Simonson depicts that kind. Even the trees

by her castle wall are tall and queer but the birds are not afraid to come near.

Would you plant the gardens full of flowers as did Miss Irving? Or would you allow the wild flowers to bloom in profusion on the hillside, as does Miss Swindells?

Are you of pious bent? There are the village churches of simple content made by Miss Beetle and Mr. Jackson. Miss Frederick's is a Spanish mission.

To some a castle is a grand affair. Miss Dippel shows one with stately towers. Miss Rutan has built a waterway approach so that you can sail right up to the entrance. Miss Allen's is big and rambling.

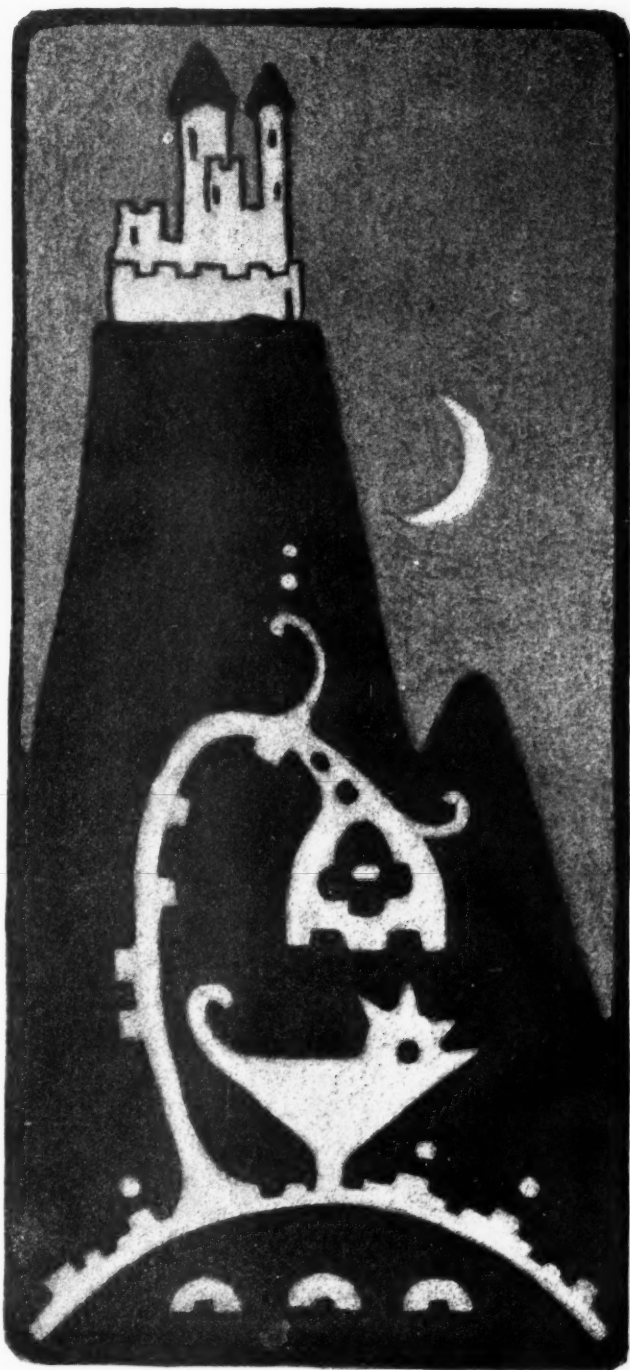
Would you choose, as would I, a dear little cottage, the type of the one by Miss Hold, with trees and grass and birds and flowers? The one by Miss Lasky is quaint and charming, where life would be a dream!

So select your heart's desire, construct with splendid shapes and spaces, flat colors beautiful in hue, value, and intensity. And you too can proudly possess a Castle in Spain, for it will be yours!

COLOR SCHEMES

Ingolia—Border and left tower, greenish yellow. Sky, door in left tower, boat and long windows in right and left towers, medium light blue. Hills, roof on tower and one window in left tower, lavender pink. Water, green blue. Roof of left tower, cross on boat and center window in center tower, light red
(Continued on page 136)

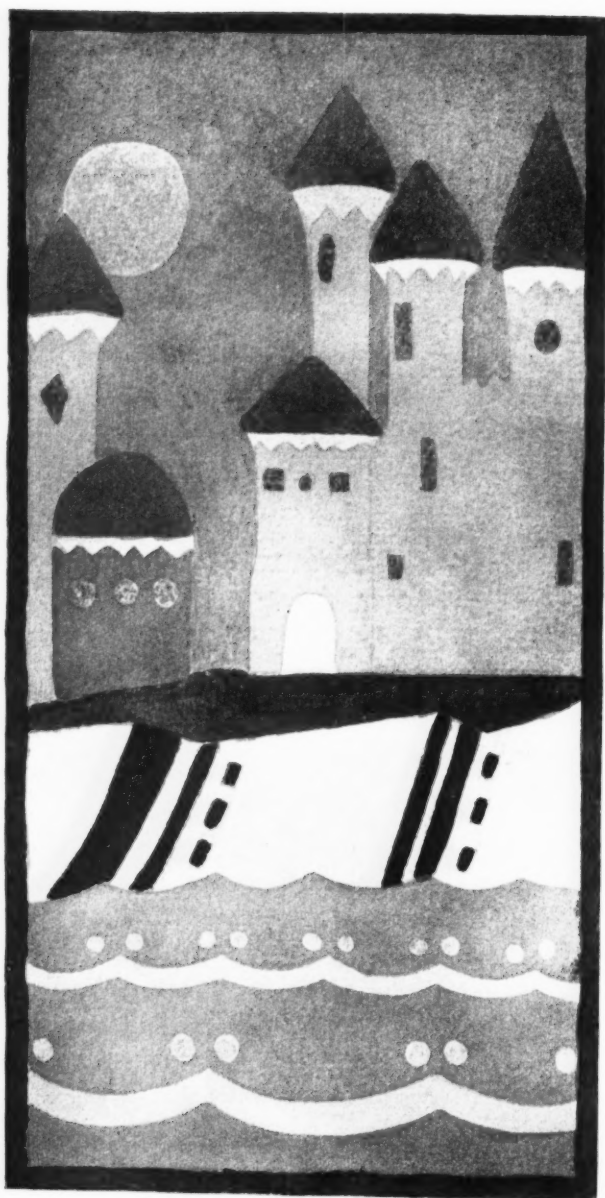




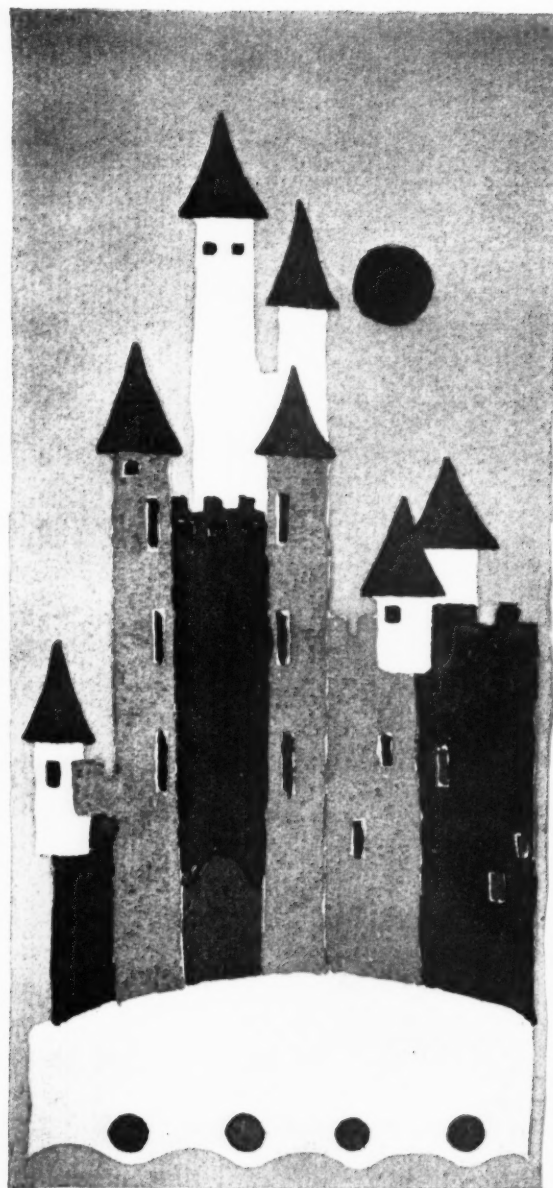
MISS WOODS



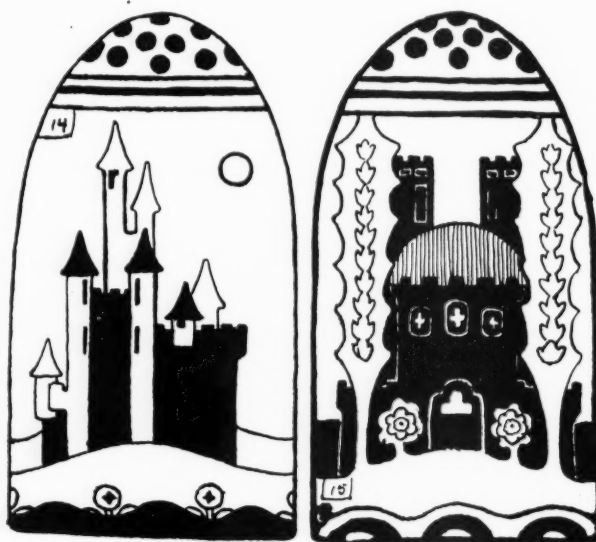
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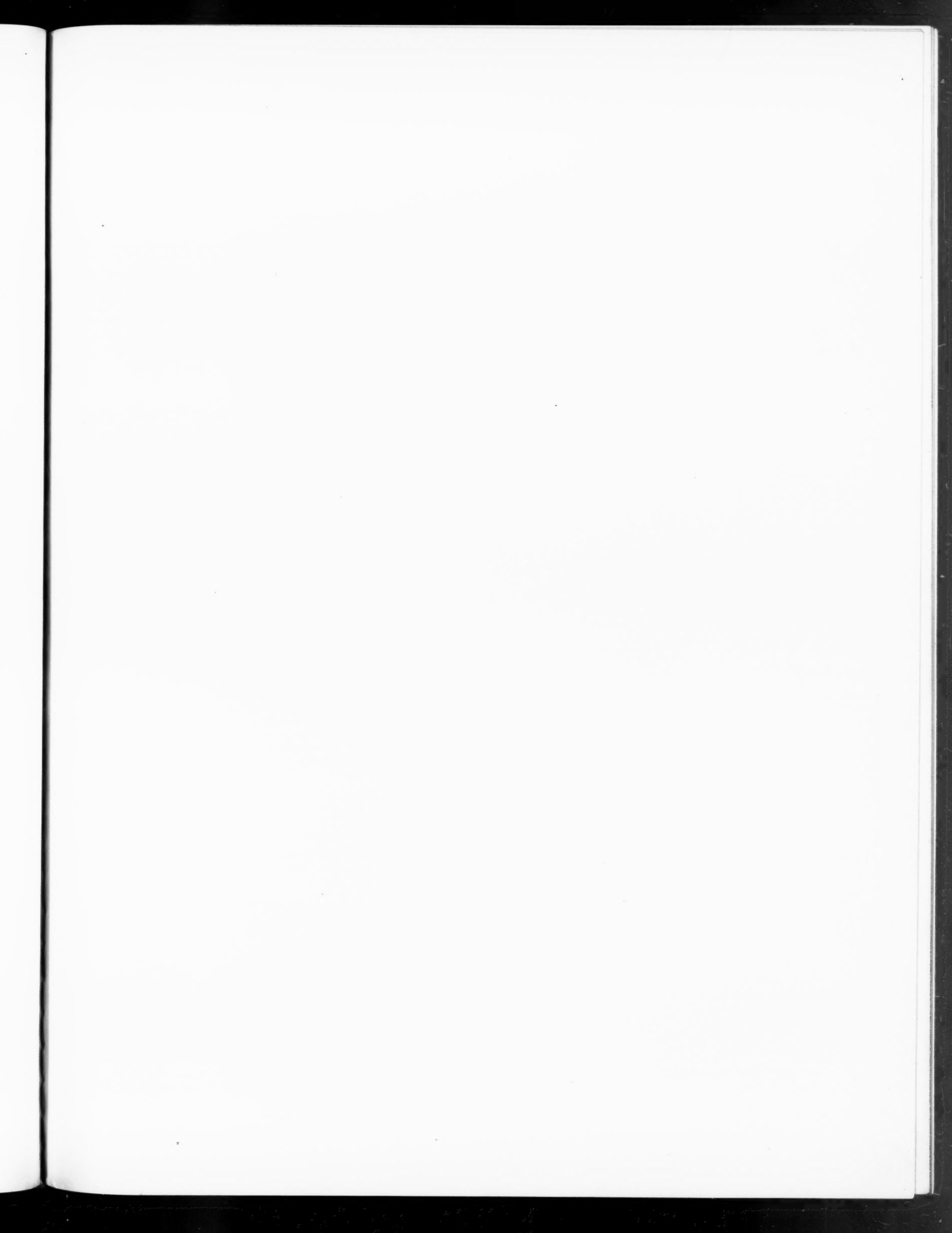


R. BLUMSTEIN



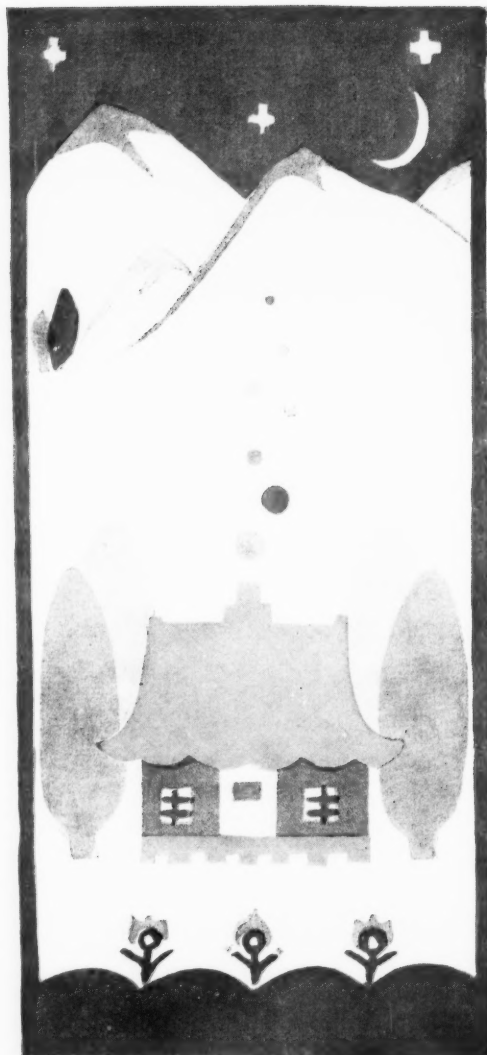
CATHERINE ABELL





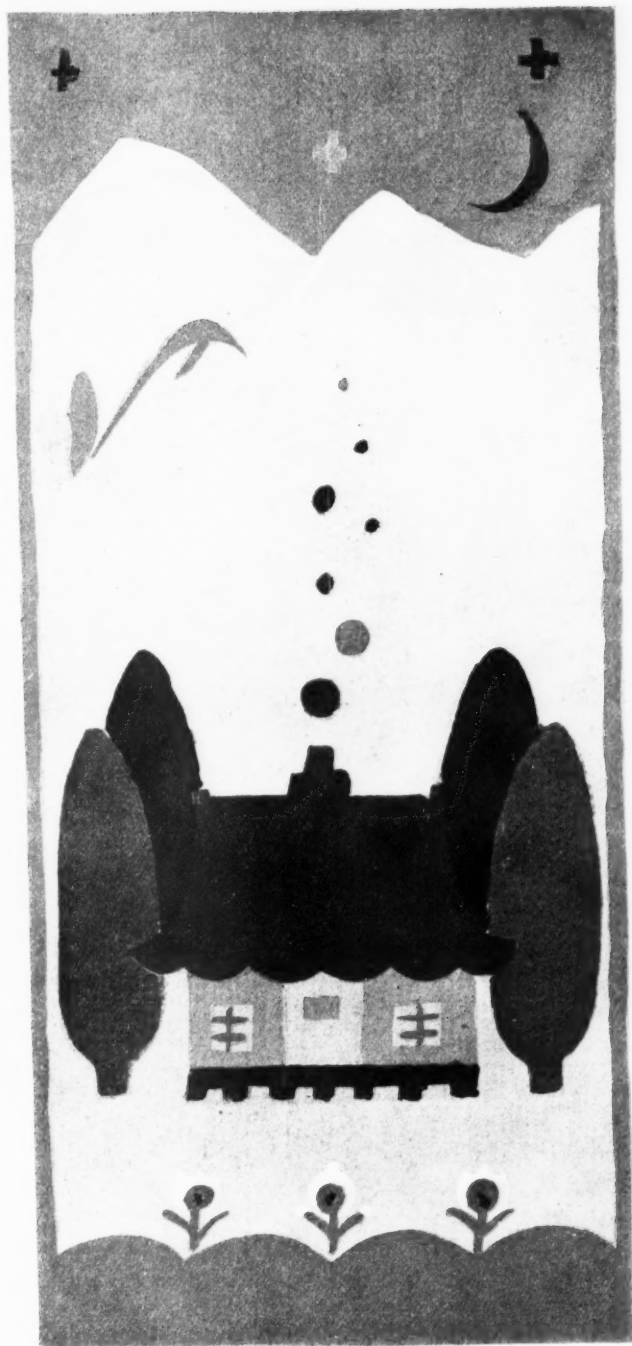
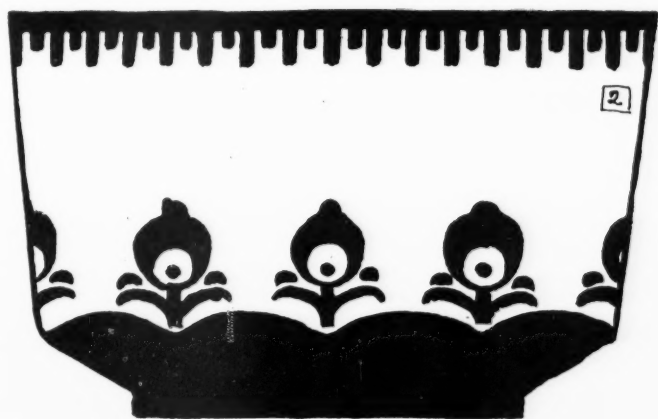


H. OTTO

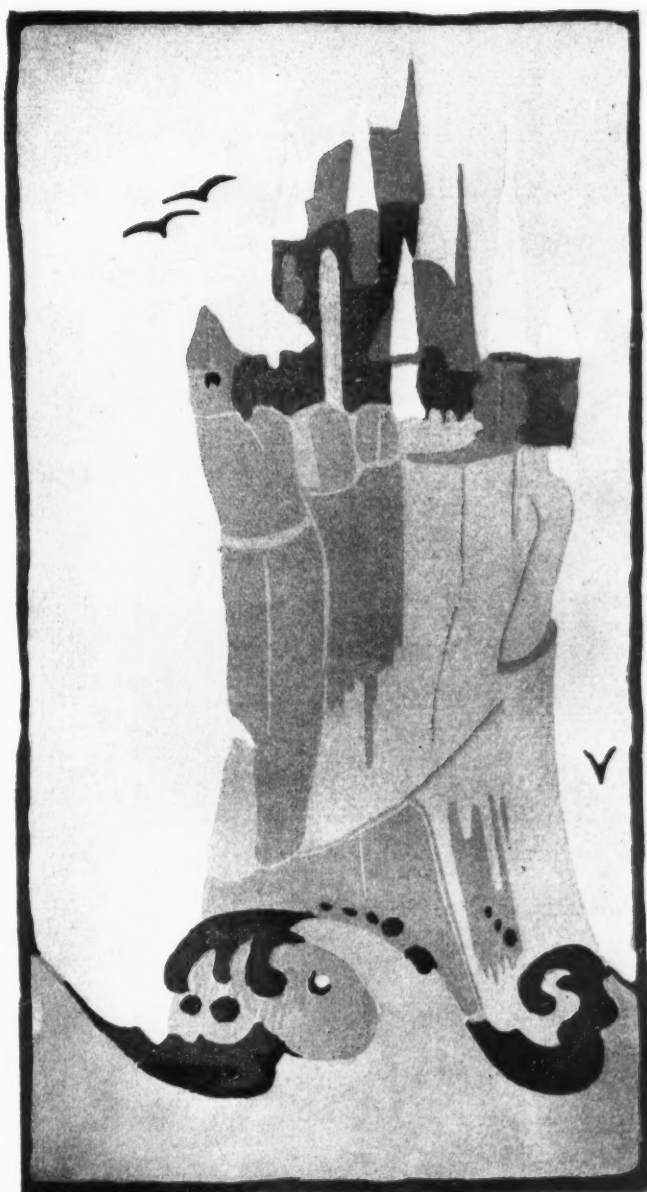


ANNA LASKY

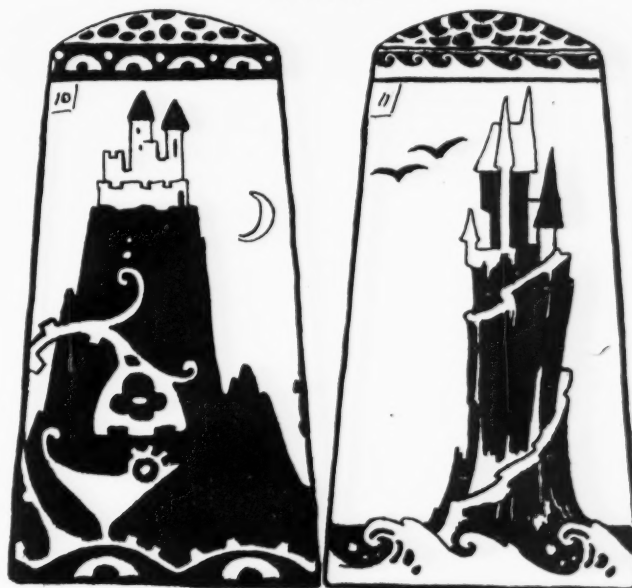
DESIGNS BY STUDENTS OF THE FAWCETT SCHOOL, NEWARK, N. J.

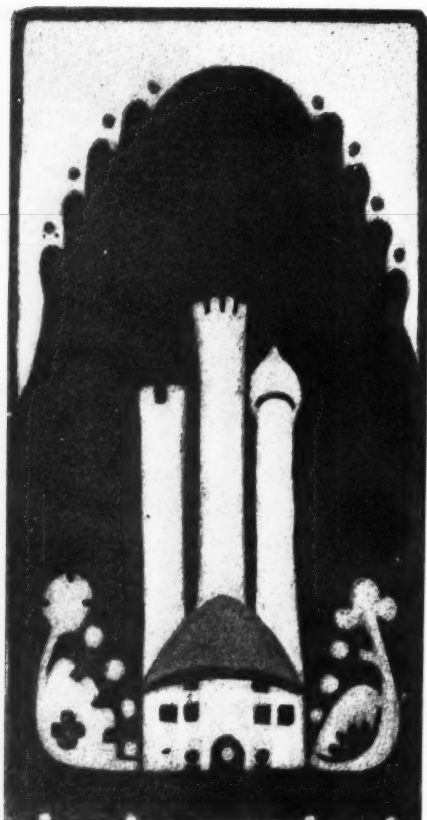


ANNA LASKY

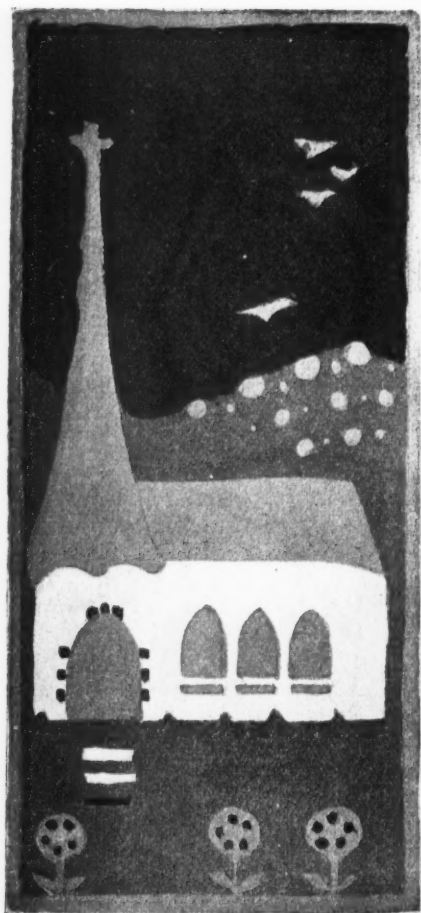


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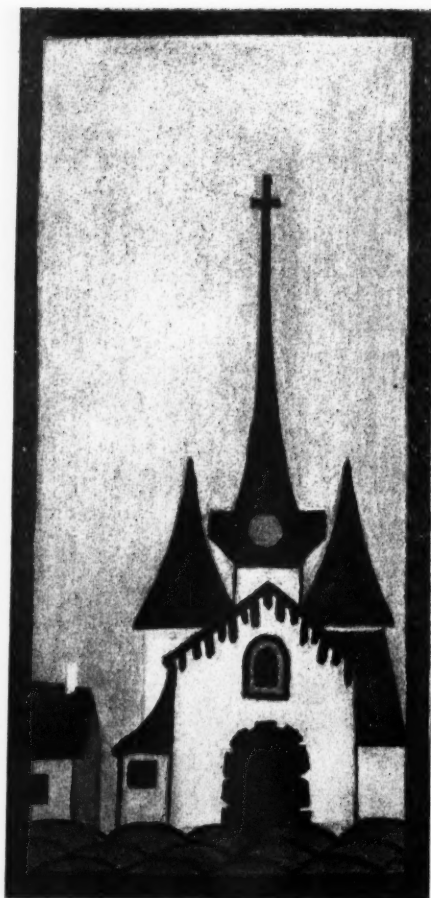




G. WOODS



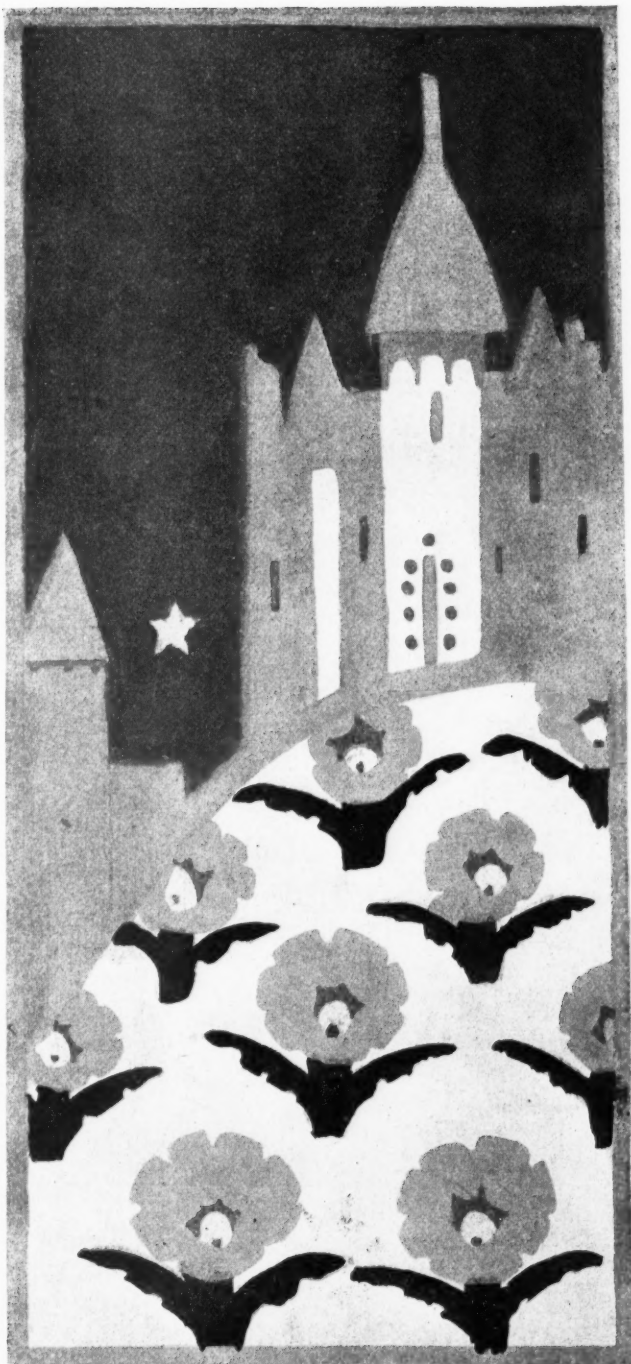
L. BEETLE



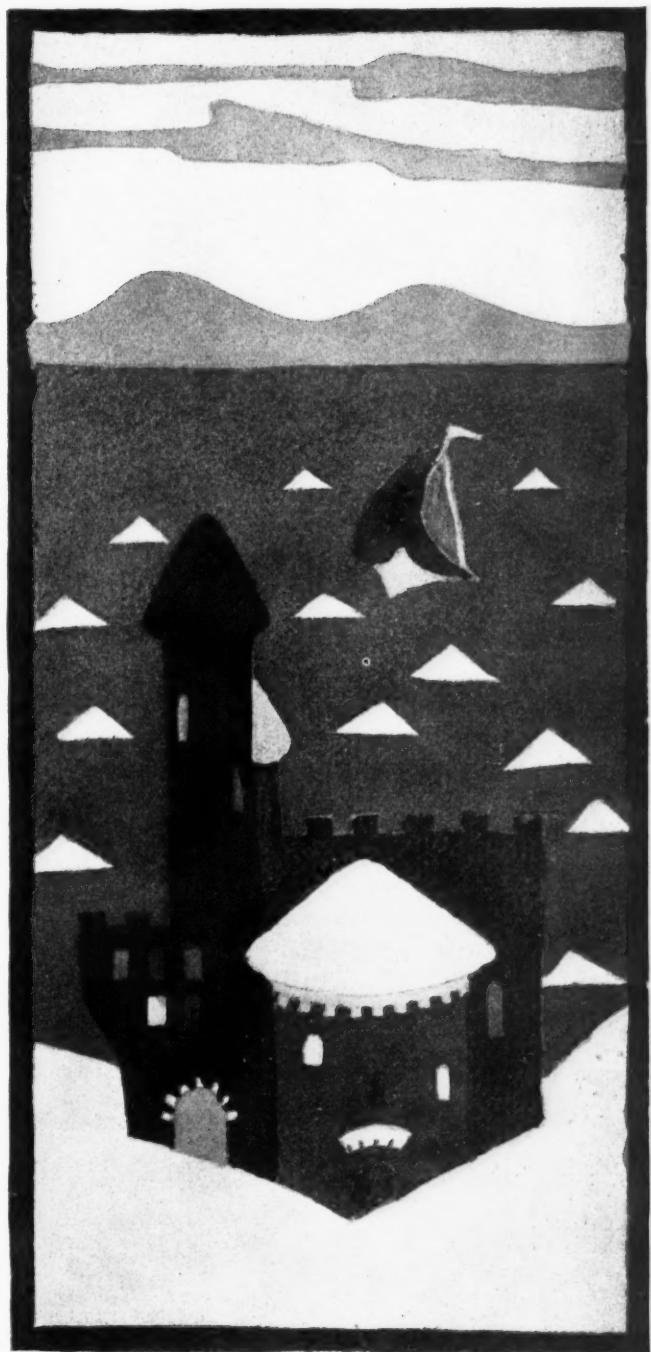
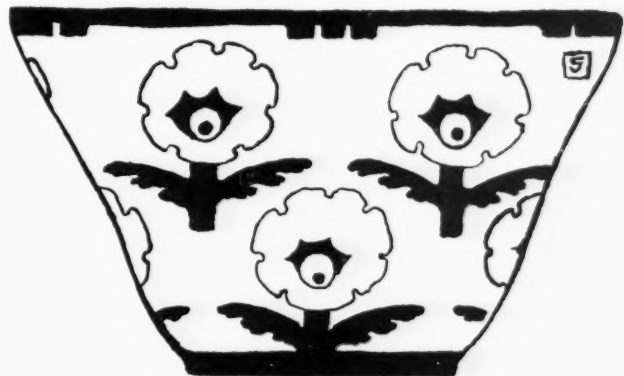
ROBRECHT



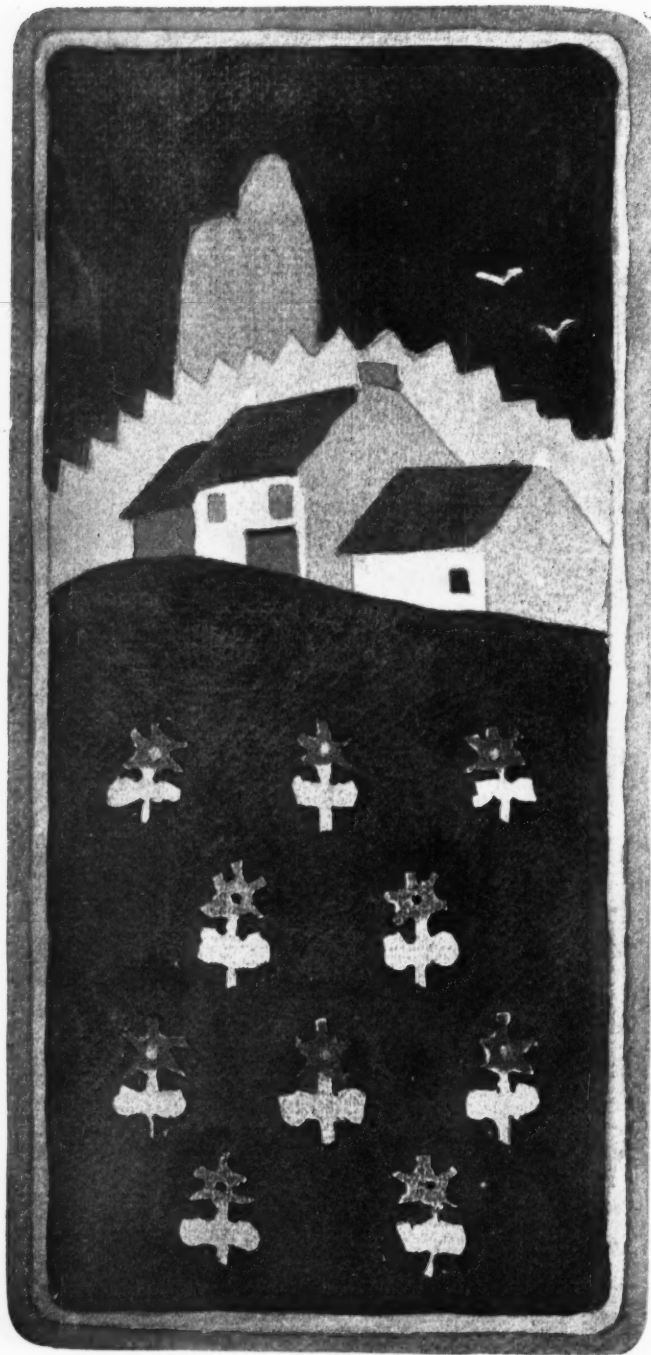
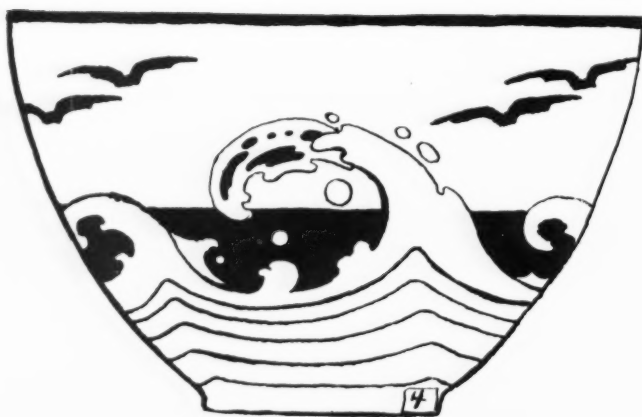
HALL JACKSON



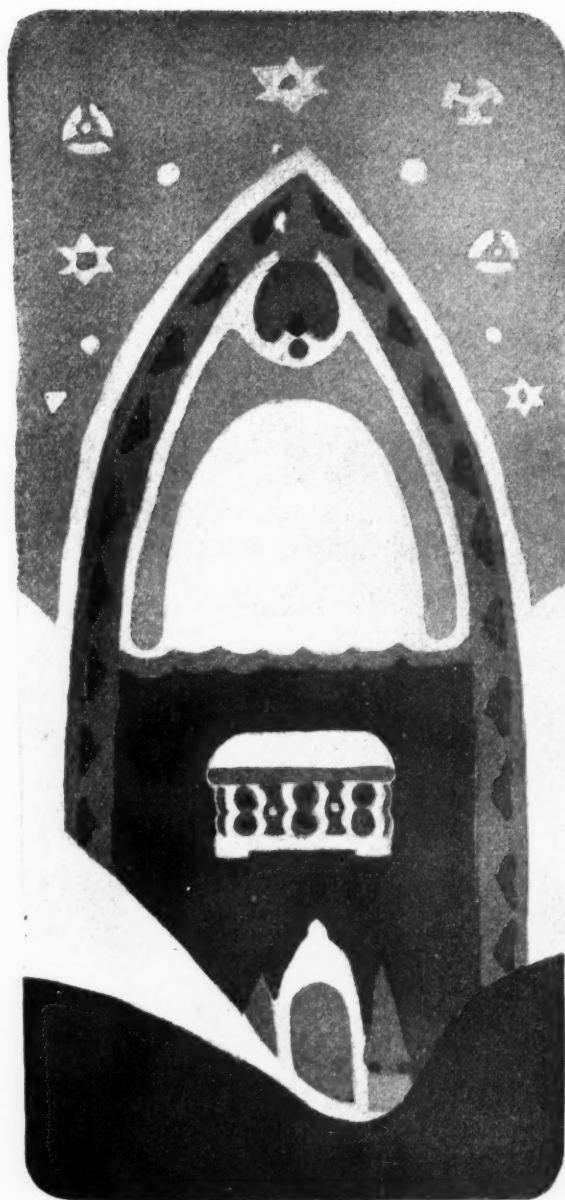
ALICE IRVING



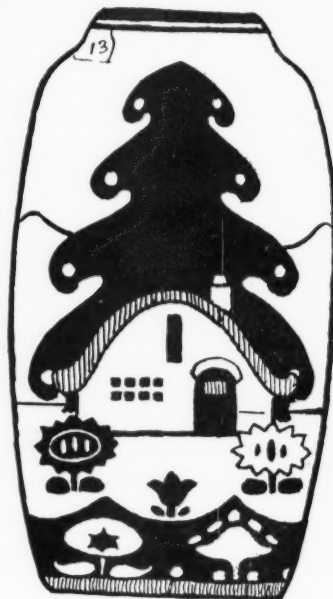
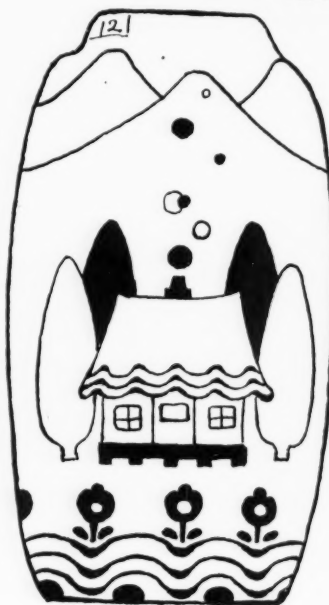
INGOLIA

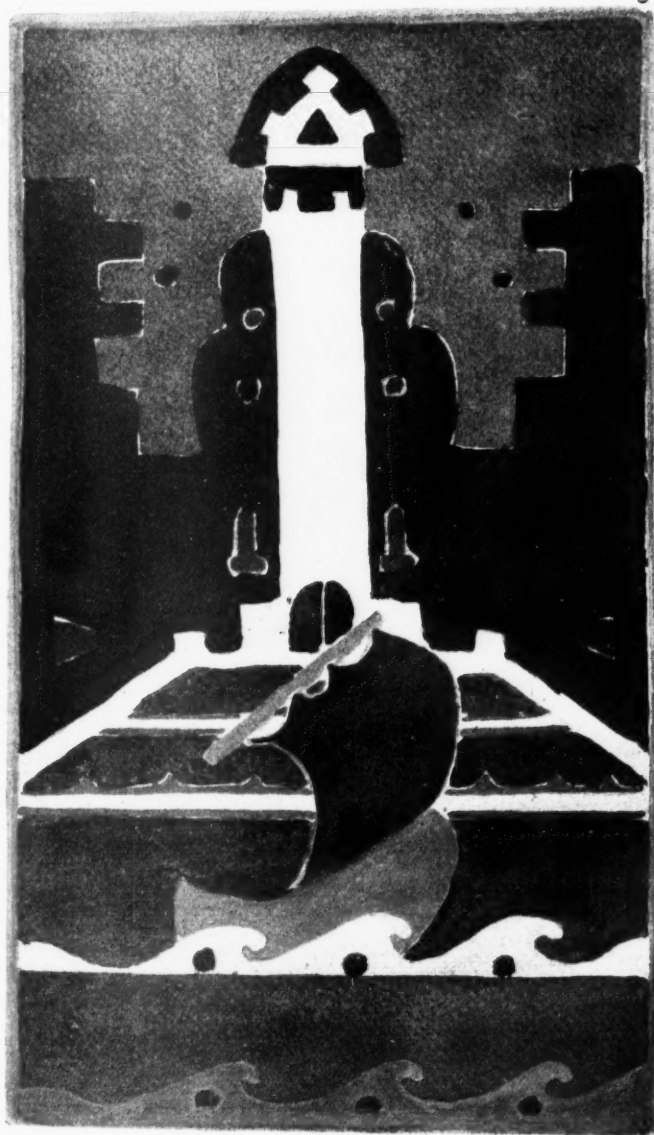


SWINDELLS

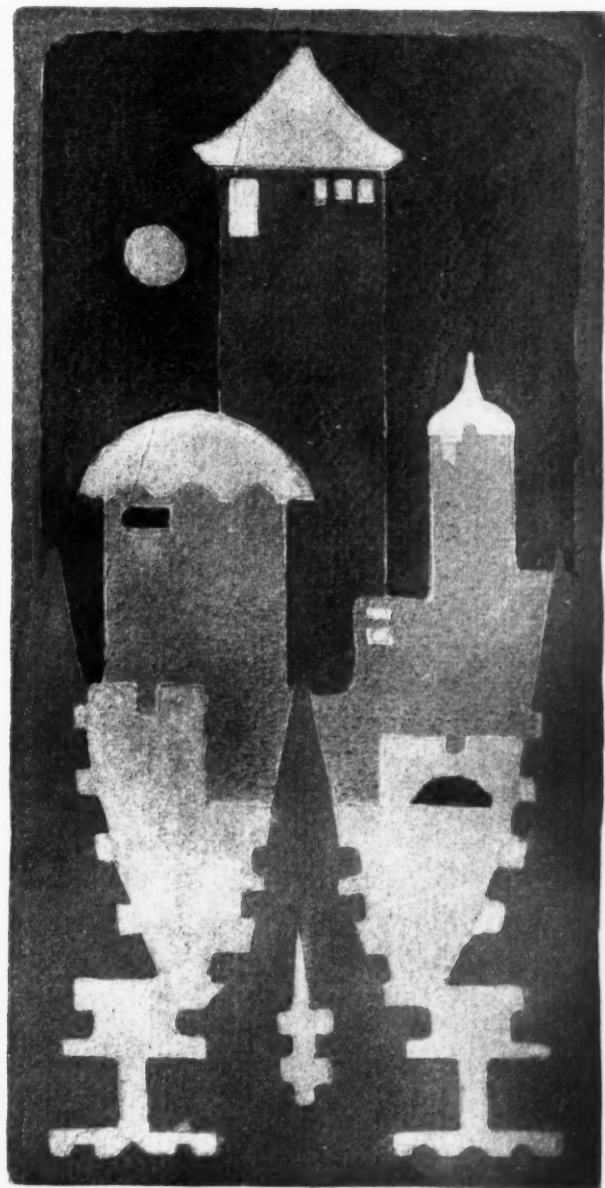


FREDERICK



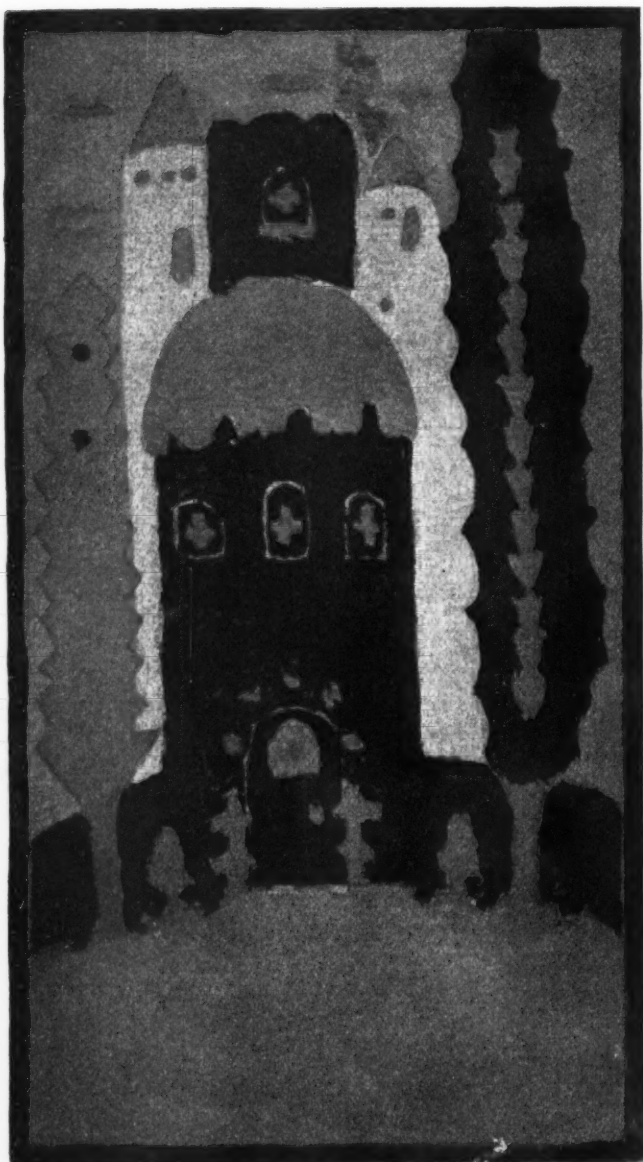


RUTAN



M. DIPPEL





E. SIMONSON

(Continued from page 128)

orange. Center tower, pale red with grey blue border. Other windows, grey blue. Balance of design, white.

Gronig—Cobalt blue borders and towers. Sky, pale lemon yellow. Center door and window and centers of flowers, lavender. Other markings on towers and flowers, deep pink. Leaves, emerald green.

Dippel—Border and tree forms, deep purple blue. Sky, semi-circular spot and upper window in left tower, pale emerald blue. Three roofs and spots in trees, pale red purple. Highest tower, pale orange buff with light blue windows. Middle section of castle, pale lemon with grey lavender and blue windows. Lower section of castle, grey lavender.

Simonson—Emerald green border, center door and window. Sky, green blue. Dark portions, deep violet. Center towers, lemon yellow with pale red orange windows. Right tree and spots on left tree, pale red orange.

Swindells—Outer border, door, birds and jagged tree mass at back, greyed violet. Inner border, chimneys and sides of center and right house, grey. Tall trees, end of center and right

house windows in center, leaves and stems of flowers, lavender pink. Sky, yellow green; grass, deep blue green. Roof of center and right house, second and fourth rows of flowers and centers of others, orange. Other roof, line over door and other window, other flowers and centers of flowers, red orange.

H. Otto—Light blue violet sky with emerald green birds. Frame and portion of waves, yellow green. Main part of waves, light blue green with emerald green tips and spots. Rock in cream white with lavender pink shadings. Castle, a deeper yellow buff with towers of pink and orange pink, touch of emerald green in one tower.

E. Hold—Deep blue emerald border, door, window and hill with four trees. Center of lowest left flower, roof, birds and grass, a light yellow emerald. Sky, top of door, horizontal window, pale lemon. House, flowers, tips of mountains and spots, cream white. Tree, large flowers and flower bed at bottom, dark purple blue. Mountain, chimney, spots in window and door, and leaves of flowers at bottom, red lilac. Tip of chimney and centers of two large flowers, red orange.

Robrecht—Medium blue border, water, long window and three spots in roof of tower. Sky and door spot in center just above hill, light green blue. Birds, distant hill, sail of ship and hill in foreground, blue lavender. Flag, boat, two sides of castle lemon yellow. Other spots on boat, flagstaff, two diagonal stripes on roof, lowest roof and spots on right wall, lavender pink. Other diagonal stripes, roofs, spot on tip of flag, top of blue window and oval windows, deep orange. Field, tall tree shape above center tower and border above blue spot at base of the lowest tower, pale yellow green. Roof on center tower, pale shrimp pink.

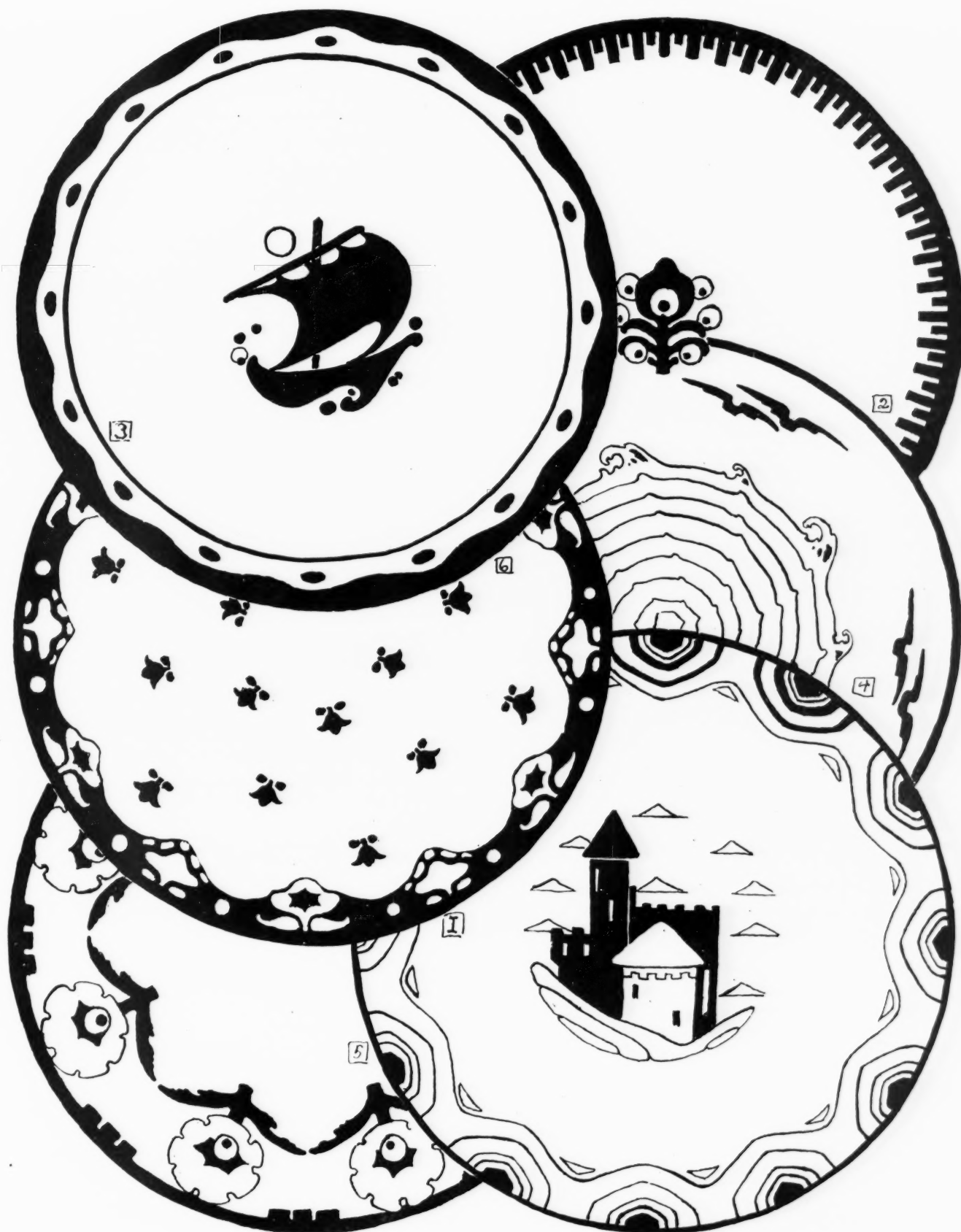
Frederick—Sky, spot above large white space in roof, top of tree and two spots in balcony window, lavender blue. Border of tower, dull red violet with dull orange triangular spots. Lower part of tower and heart shape at top, dull orange. Door and border of balcony, red violet. Grass spots on balcony and heart shape, yellow green. Trees and other markings, bright blue green. Other portion, white.

Ratan—Sky, deep red purple with red orange and orange buff spots. Trees, light yellow green with red orange and orange buff spots. Tower, paths and wave below boat, cream white. Tower has red orange roof and window. Orange buff band below deep red purple doors. Wave has red orange spots. Between the paths, light emerald green with red purple borders. Below the white wave is deep red purple and then a brilliant green blue wave with red orange spots. The blue forms a frame around the panel. Boat and mast brilliant green blue. Sail, orange buff.

Lasky. Cream white mountains and ground. Tips of three mountains, lilac pink and lower one a pale orange buff. The two trees at base are pink lavender and brilliant green blue. Sky, frame, stems of flowers, bars of windows and two of the smoke bubbles, brilliant green blue. Centers of flowers, lemon yellow. Edge of flowers, lilac pink. House is pink, lavender, white door with pink lavender panel. Roof and foundation, yellow green. Two front trees, large bubble over chimney and small one orange buff. Two trees behind and two bubbles, lemon yellow. Stars and moon, lemon yellow.

Abell—Border and sky, red violet. Roofs, door and four round spots, deep greenish blue. Center tower and right and left towers, greyed yellow, other towers, pale emerald. Light windows are pale lemon, dark windows and moon, red orange. Balance, white.

Blumenthein—Border and center strip of grass, emerald. Sky, medium blue. Dark portions, deep purple. Towers, light red violet with pale lemon windows and moon. Bars and spots, reddish orange. Waves, red violet.



ADAPTATIONS TO CHINA OF MOTIFS FROM THE CASTLE ARTICLE—ADELAIDE A. ROBINEAU



A LUSTRE EXPERIMENT IN EVANDER CHILDS HIGH SCHOOL

Isabelle Murray Instructor

NOTWITHSTANDING the lady who complains of the elephants, rats, mice and deer that cavort on our china, I would like to contribute some amusing examples of bird motifs from various parts of the world. These were adapted to ceramic forms by first year high school pupils in New York City.

There is nothing particularly new about this design development, in fact they may be scornfully termed historic ornament in that they are the design thought of another race in another age.

Trifling with the art of another civilization has always been fascinating to designers. We like to think of ourselves in their terms.

In this case the experiment proved exhilarating and succeeded in holding the interest of a class who were repeating design.

The source material used was from the valuable photograph collection of the American Museum of Natural History. The Museum has done a vast amount of research work in classifying this material.

Teachers and ceramic workers who wish to have these photographs may purchase reprints from the museum at thirty cents each in 8 x 10 size. Order by numbers. The numbers used for this lesson were 38427, 38277, and 38426. Each sheet

of twenty-four motifs was cut up so that every student had a separate unit mounted on cardboard. A plate of units was then planned on light gray bristol board with the museum original faithfully drawn in at the top. Below this various suggested designs were made painted in black and white.

The next step was the application of the design material thus found to border decorations. The accompanying black and white borders are by First Term high school students. The effectiveness of the result shows that the students understand immediately what the teacher means by a design interpretation rather than the realistic interpretation—always a hard thing to “get over” to young designers.

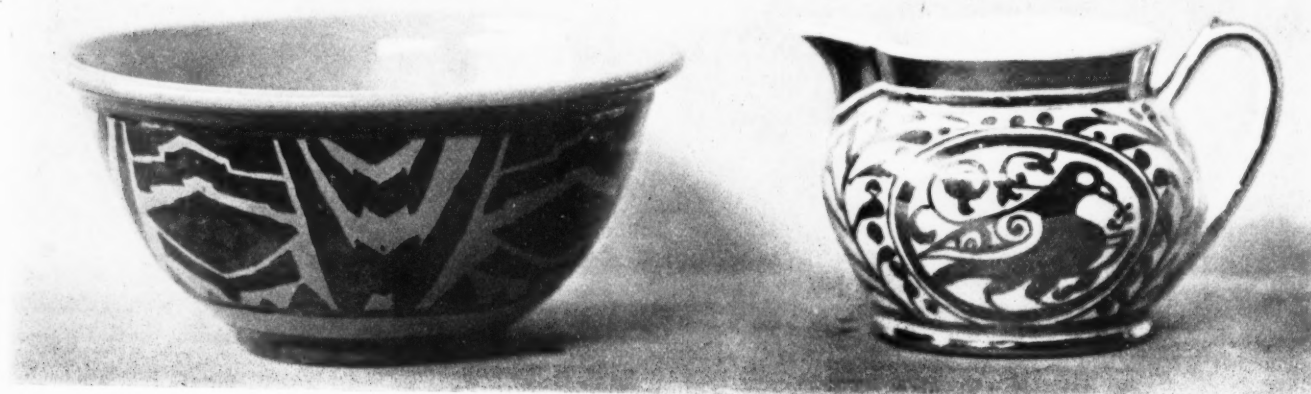
The common yellow Guernsey ware and heavy white mixing bowl type lend themselves admirably to strong masses of light and dark. Almost any cheap ware will take lustre design as I have discovered.

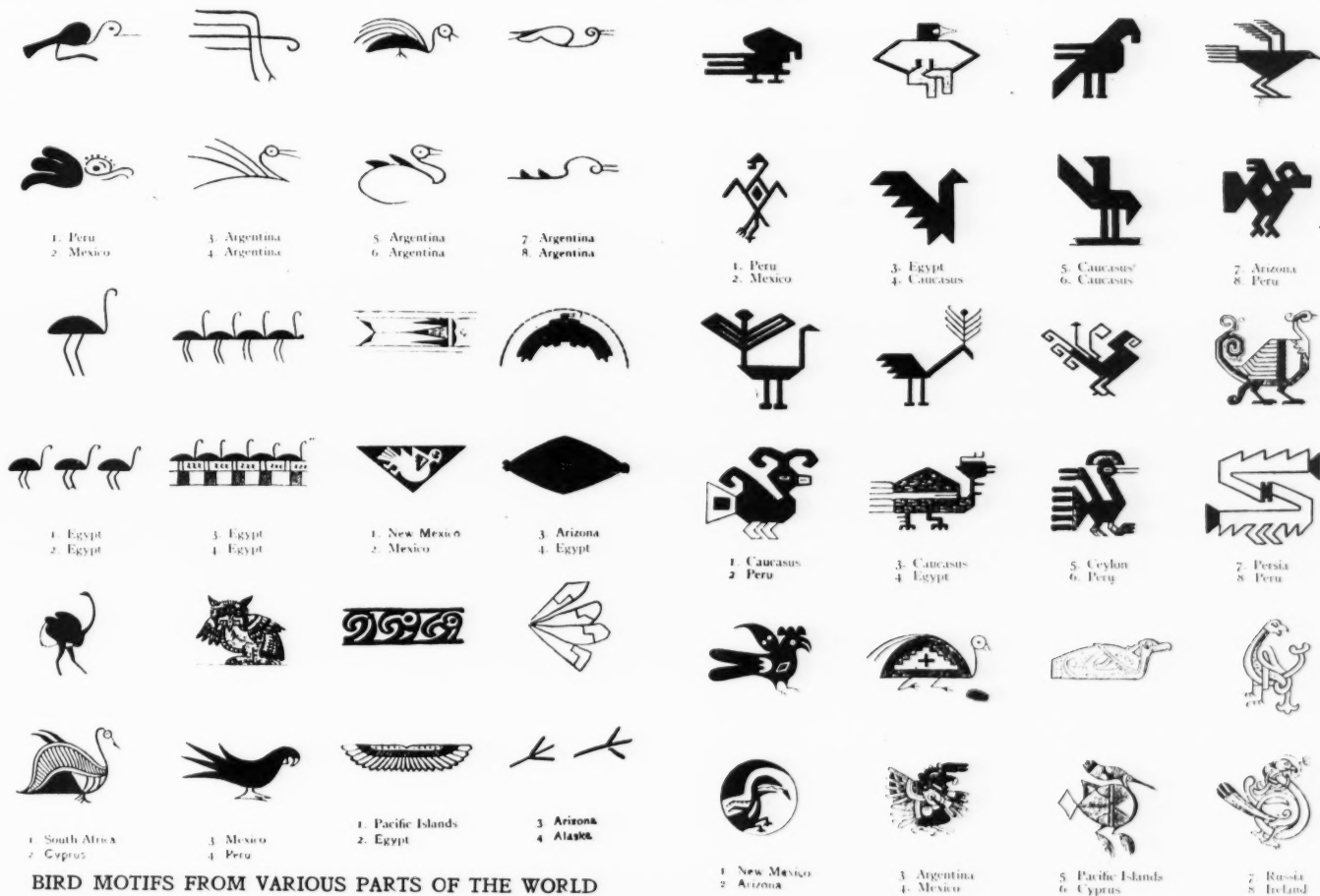
A trial painting of the borders was made in black drawing ink directly on the bowls with a cheap school paint brush. The results were most interesting. It is my opinion that keramists have not made enough use of black and white where strong decoration is appropriate.

One can imagine the effectiveness of strong black masses with a softening outline of warm gray on white tiles in the hands of a skilful designer.

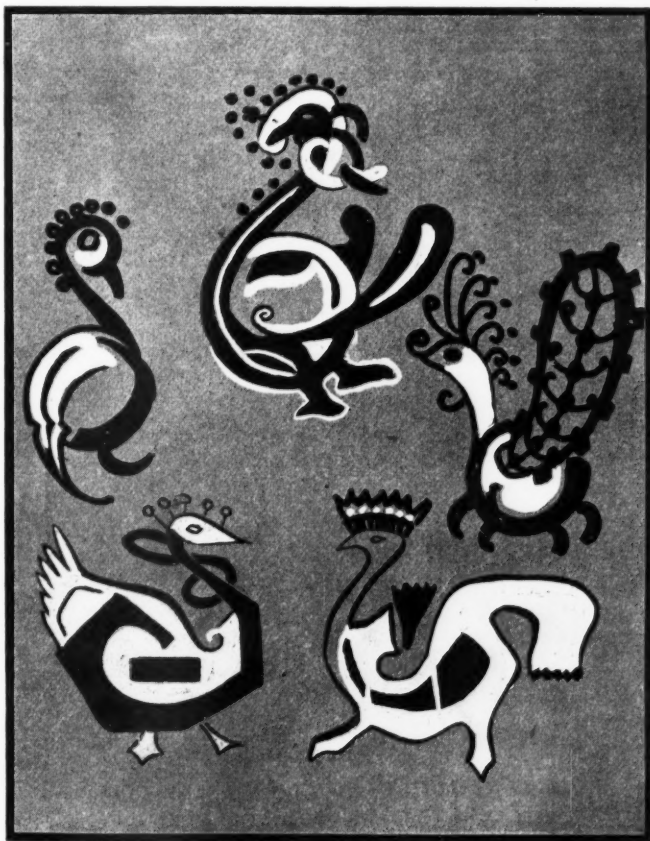
To teachers who have not tried out lustre I would advise practicing the design in black ink or tempera color directly on

(Continued on page 142)





BIRD MOTIFS FROM VARIOUS PARTS OF THE WORLD

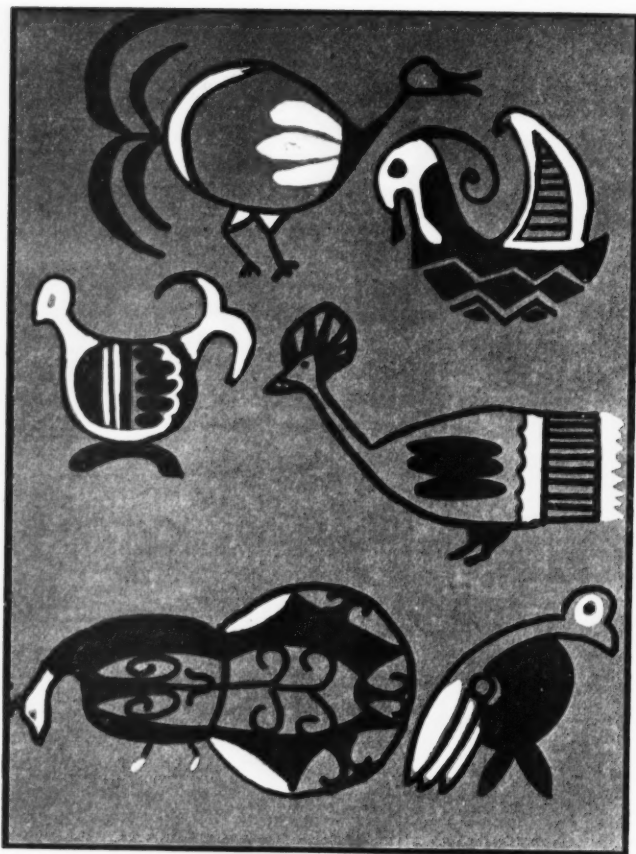


SCHULMAN

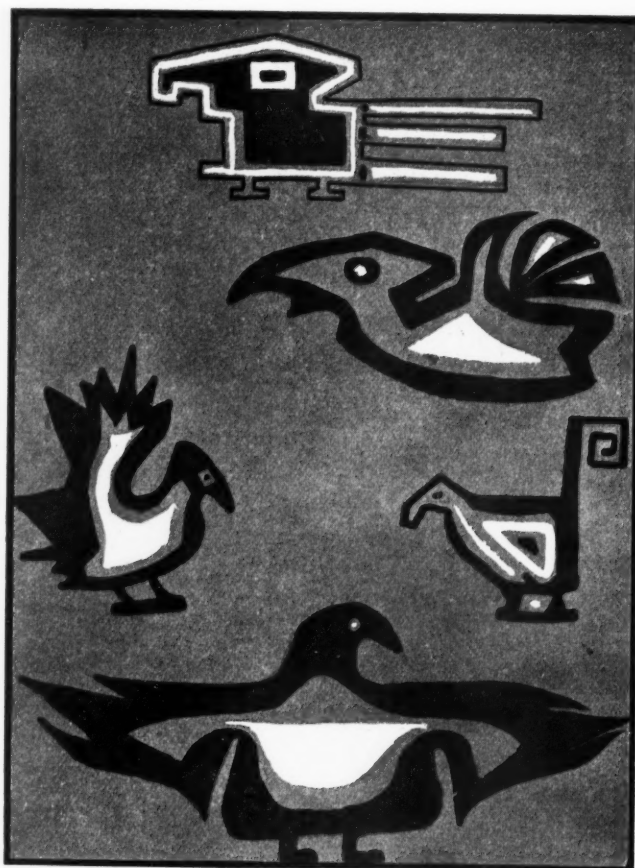


GRAHAM

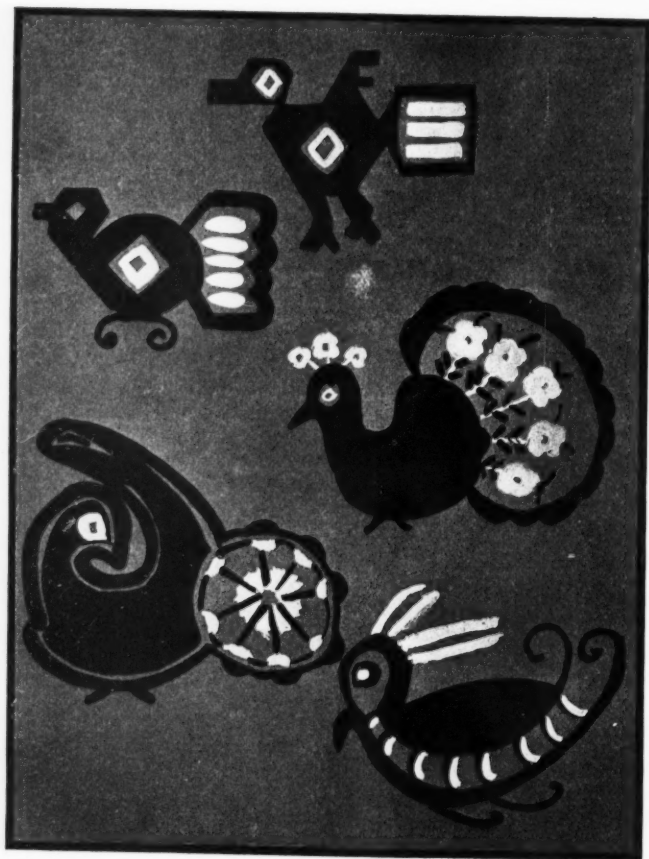
A SERIES OF BIRD MOTIVES FROM DIFFERENT PARTS OF THE WORLD
From American Museum of Natural History



SHEEHAN



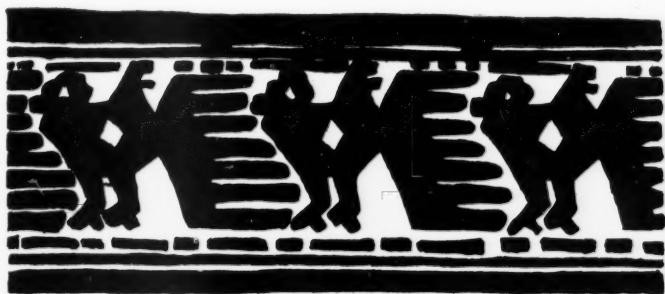
KURUAS



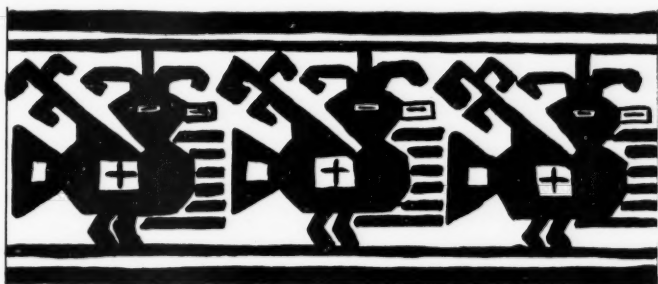
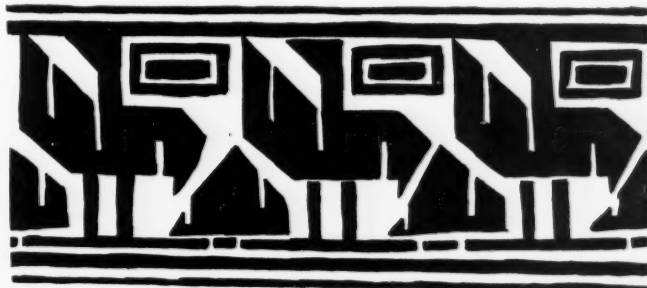
SYLVIA BRANDT



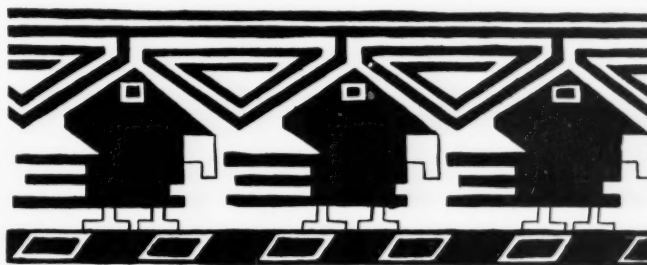
ARTHUR FLEMING



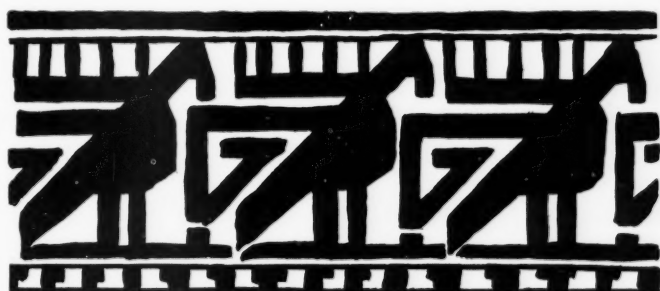
STUBING



ÉTHEL CALLARN



R. BARNES



ROBERT STROH



B. HURWITZ



E. MARYMONT



LENARSKY



SARAH RODGENSKI



MORTIMER COHEN



BETTY TAYLOR



BUBSER

Continued from page 138)

the bowl. Wash off, dry carefully. Do not let any turpentine come in contact with lustre. Always use a separate brush for each lustre, as a brush used for copper lustre may not be used for silver lustre, etc.

Use the china marking pencil very lightly to black in the design. Or better still, if you have a sure hand paint the design in freely without any outline. The best effects are sometimes found in this way.

Any pencil or crayon that will stay on the china may be used. Heating the bowl a little helps this somewhat.

When applying the lustre to the china care should be taken that it does not touch the pencil line. The marks always show through the lustre if it is painted over the grease pencil. One firing is sometimes sufficient.

A few of the completed bowls are shown in the photograph. All are designed in copper lustre on the yellow ware.

The glint of the copper in candlelight or firelight gives it a highly decorative quality. As a table decoration, holding fruit or flowers, the bowl makes a center of interest.

The silver and white pitcher is not the work of high school students. Its use in the picture is to contrast the color quality of the copper and the soft yellow ware.

In no case was the entire background covered with the

lustre. The background space relations are a most important part of the design.

High school craft clubs will enjoy the lustre bowl as an applied design problem. The only difficulty that I know of is the carrying of the heavy bowls from the school to the kiln for firing, but this is easily met with because there are always many willing workers in the design classes.



San Ildefonso

Cochiti



Santo Domingo

Santo Domingo

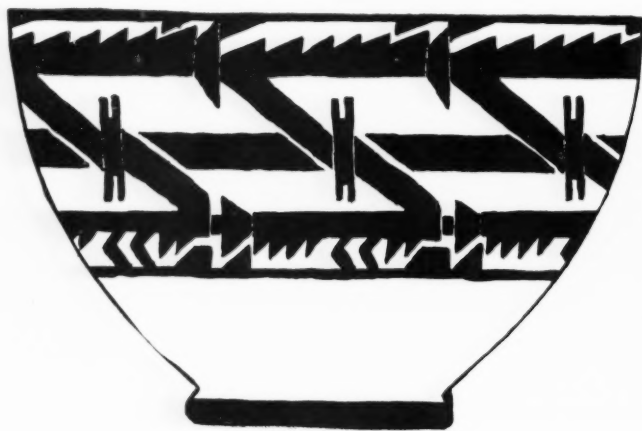


Zuni

Zuni

BIRD MOTIFS OF THE MODERN INDIAN PUEBLO

from American Museum of Natural History



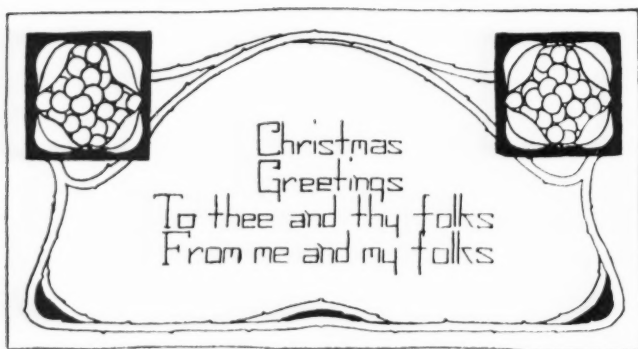
ADAPTATIONS BY STUDENTS OF THE EVANDER CHILDS HIGH SCHOOL



2d PRIZE IN DESIGN COMPETITION—NELLIE HAGAN

(Treatments page 149)

Beginning at left top No. 1, JAR, No. 2. BOWL IN ENAMELS, No. 3, TEA JAR, No. 4, VASE IN ROMAN GOLD AND LUSTRES, No. 5, DESIGN FOR BOX, No. 6, LUNCH SET IN ENAMELS, No. 7, BOX TOP AND BORDER, No. 8, BOWL



A PROBLEM IN GIFT CARD DESIGNING

Wm. S. Rice

Fremont High School of Oakland, Cal.

GIFT cards offer a perennial project in decorative design.

The designs for Xmas greeting cards illustrated here-with are the results of a class problem in gift card designing in the Pen and Ink drawing class of Fremont High School, Oakland, California. The problem was given to the class as follows: Actual size of students' drawings to be so that when reduced, the card would fit either an ordinary sized envelope or could be made into a neat folder. The motive was to be chosen from a natural source, and either a formal or semi-naturalistic arrangement could be made.

Whichever arrangement was decided upon, the subject was to be rendered in bold outline and solid blacks, so as to admit of tinting with water colors or Velox Photo Dyes.

The class had had considerable experience in nature drawing and plant analysis, consequently winter berry sprays, both native and exotic, were gathered and used. These were found in the hills near the city and in the school garden. Some of the berry sprays obtainable in winter (and Californians are particularly fortunate in having such quantities of wild and cultivated ones to select from) are the California Xmas Berry or Toyon, a scarlet berry borne in immense clusters and resembling English Holly in coloring and general character, the Snowberry or Waxberry, and the Mahonia or Holly leafed Barberry. The Oriental Hawthorn was found appropriate also. This latter is an importation from Japan and we have it in large quantities in our school garden.

Any suitable text or greeting could be used; but the lettering was to be simple and dignified and in harmony with the design. The accepted designs were engraved and printed at a local engraving and printing house. The paper used was a delicately mottled warm gray and the ink used was a deep gray nearly black.

Ordinary school water colors were used for the tinting, although the Velox Photo Colors which come in little books—the colors being attached to papers which are dissolved in water—gave the best results because the colors are very transparent. Chinese white was used to represent the color of the snowberry designs. The cards were very attractive when colored, and sold readily to students and teachers.

The cuts, or engravings, may be used year after year and furnish good material for Xmas sales where they are eagerly sought after because they are "different" from the regular commercial card.

Much interest was awakened while the card designs were being made. The simplifying of unnecessary detail and shading, confining the design entirely to outline, was one of the finest lessons in discipline.

ADAPTATIONS OF CASTLE DESIGNS

Adelaide A. Robineau

ALL cups should have one or more bands inside rim to correspond with colors outside, and, when desired, medallions at bottom of cup.

No. 1—Ground, White—Hills, from top down, Azure, Lilac, Lavender, Wistaria, leaving a line of white between—Waves and center tower, windows in tall tower, Egyptian Blue—Tall tower, $\frac{1}{2}$ Citron, $\frac{1}{2}$ Leaf Green mixed; roof, Wistaria—Roof of center tower and windows in left tower, $\frac{1}{2}$ Scarlet, $\frac{1}{2}$ Citron—Border below roof of center tower, Lavender; windows, Citron and Leaf Green mixture—Left tower, Leaf Green; door, Lilac with Azure spots—Right tower, Wistaria with window of Citron and Leaf Green mixture—Edges and dark spots on rim of saucer, Egyptian Blue or Leaf Green.

No. 2—Ground, White—Flowers, Wistaria with Citron circle and Orange spot—Stems and leaves, Egyptian blue; buds, Warmest Pink—Edges, Egyptian Blue—Base of cup, Wistaria.

No. 3—Ground, White—Boat and mast, Deep Turquoise; sail, Orange—Wide band of water, Egyptian Blue; narrow band lower wave, Wistaria with Orange spots—Edge, Orange—Band below, Citron with Turquoise spots.

No. 4—Ground, White—Waves, from top down, Azure, Egyptian, Celtic, repeating—Dark water and spots on waves, Wistaria—Spots of spray, Azure—Birds, Egyptian—Edges, Wistaria.

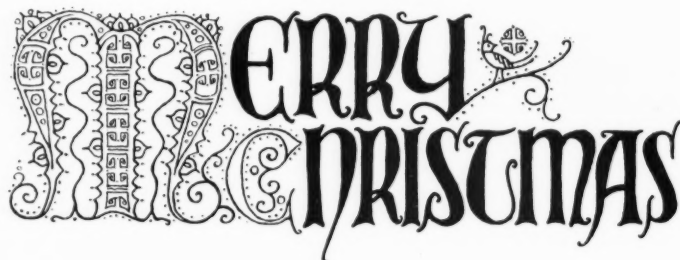
No. 5—Ground, White—Flowers, from center out, Pompeian Red, Citron, $\frac{1}{2}$ Citron and $\frac{1}{2}$ Florentine I mixed, Wistaria—Stems and Leaves, Citron and Florentine mixture—Band on base, Pompeian Red—Edges, Citron or Pompeian Red.

No. 6—Ground, White—Small "all over" flowers, Goldenrod with Amethyst stems and Celtic Green leaves—Dark border, Goldenrod—Oval flowers, Wistaria with Amethyst center and Celtic leaves. The other flower, Celtic with Amethyst stamens and Wistaria leaves; spot between is Celtic.

No. 7—Mayonnaise Sedji bowl—Dark water lines, Yale Blue in first narrow line and band, Night Blue in other lines and bands, leave Sedji green between—Dots of spray and in top of trees and main part of castle, Wistaria—Terrace and trees, Peacock Green, also window at top center and two small ones above circle windows—Roof of center building and flowers on terrace, Citron and Canary, mixed half and half, also light spots on trees—Dark spot on trees, large doorway and roofs of towers, Yale Blue—Points of towers, four half circle windows and doors in towers, Amethyst—Towers, Lilac over doorways; crosses, Peacock Green—Other windows, left Sedji.

No. 8—Sky, $\frac{1}{2}$ Celtic Green, $\frac{1}{2}$ Egyptian Blue, also top and bottom narrow bands on handle; other narrow bands, Lilac and wide band, Mulberry—Handle, trees, archway and windows, Yale Blue—Tallest tower, Lilac; shorter towers and wall, Wistaria with Lilac roofs. Foreground with lower tower and over archway, moon, Mulberry.

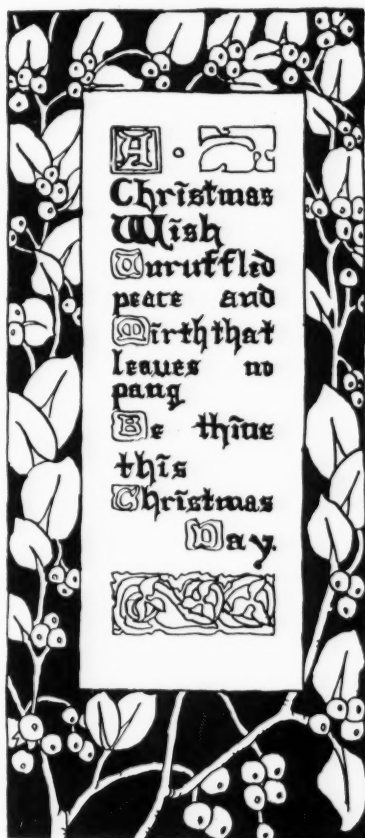
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+ Mr. and Mrs. Albert Brown +



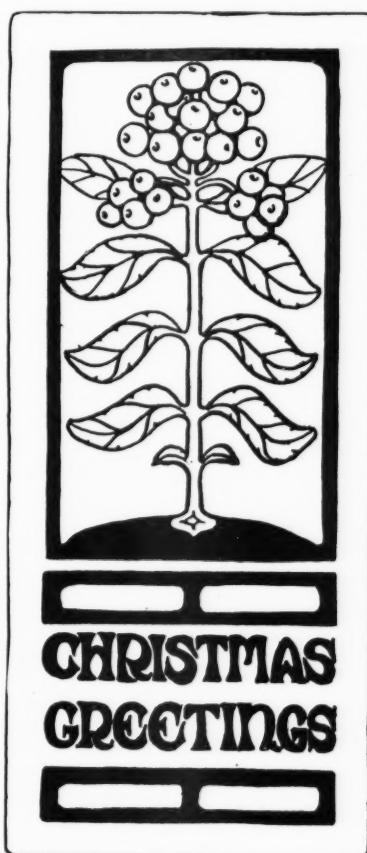
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HAROLD WESTFIELD



AILEEN FLEMING



RUDOLPH PFLUG



RUDOLPH PFLUG



TILLIE HANTON

(Continued from page 144)

No. 9—Ground, White—Edge, Chinese Blue with Celtic Green spots; background of medallion, same—Outside spots, Citron—Three towers, Celtic, Citron, Lavender—Center building, Citron; roof, Lavender—Flower forms, Citron and Lavender with leaves and stems Celtic—Spots below castle, Celtic. The cup and saucer can have the castle medallion without background, if preferred.

No. 10—Talcum or sugar shaker—Ground, White—Rock, Azure; wall, Lilac; tower, Wistaria; roofs, Mulberry—Moon and bird, Citron—Bird's Eye, Celtic Green with Mulberry center—Flower, Wistaria with dark spots in Mulberry; light spots, Citron—Stems and scallops, Celtic Green—Border at bottom, Mulberry with Lilac spots—Border at top, Azure with Wistaria spots and Citron dots.

No. 11—Sky, $\frac{1}{2}$ Azure, $\frac{1}{2}$ Lilac—Birds and waves, $\frac{1}{2}$ Celtic Green, $\frac{1}{2}$ Egyptian Blue—Rock, Mulberry with Peach Pink markings—Castle, Warmest Pink and Satsuma—Water and spots on waves, Azure—Border at top, Celtic Green waves and Azure sky.

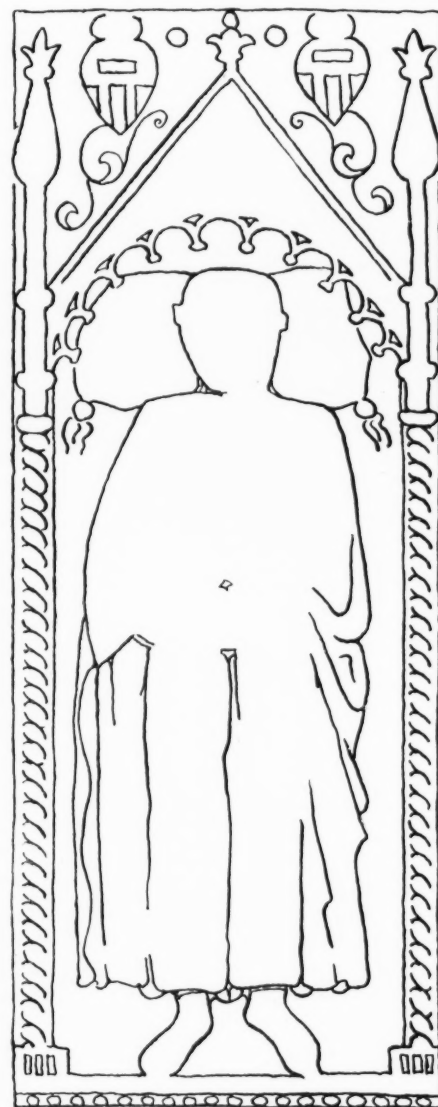
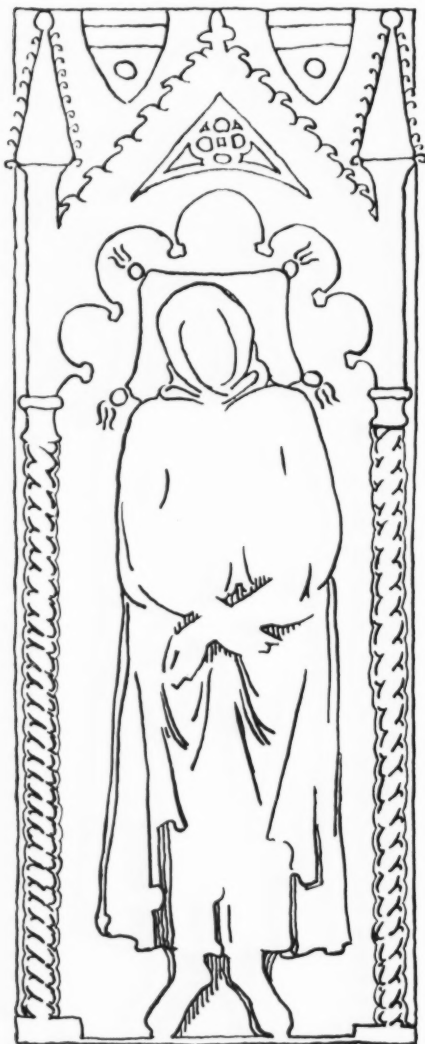
No. 12—Sky, Egyptian Blue—Highest row of mountains, Pink—Large mountain and foreground, Satsuma—Dark trees, Wistaria; light trees, Celtic Green—House, Wistaria; door, White with panel and windows Egyptian Blue—Roof, Leaf Green $\frac{1}{2}$, Citron $\frac{1}{2}$, mixed, with border of Citron and edge of Leaf Green—Flowers, Wistaria with Citron centers; leaves and

stems, Celtic Green—Border at base, from top down, Celtic, Citron, Wistaria with Egyptian Blue spots.

No. 13—Sky, Citron—Tree $\frac{1}{2}$ Azure, $\frac{1}{2}$ Mulberry—Mountains Wistaria—Foreground, Celtic Green—Door, long window and background of border, Celtic Green and Egyptian Blue, mixed half and half—House, Satsuma with Celtic roof—Spots in window and door and over door, Wistaria; long window, Satsuma—Chimney, Satsuma with Mulberry tip—Flowers in grass; left, Wistaria with Egyptian and Celtic mixture center, Citron markings; right flower, Citron with Wistaria markings; center flower, Mulberry—Leaves and stems same mixture as tree—Flowers on border: left, Citron with Egyptian center; right, Wistaria with Satsuma spots—Leaves, stems and band at base, Celtic—Bands at top, Egyptian Blue and Wistaria.

No. 14—Sky and border, $\frac{2}{3}$ Mulberry, $\frac{1}{3}$ Azure—Center towers back and foreground, Satsuma—Distance and center tower front, Lilac—Dark roofs and flowers, Egyptian Blue—Moon and centers of flowers, Orange—Leaves and dark parts of castle, Celtic—Small right tower back and left tower, Leaf Green—Left balcony, Satsuma with Lilac roof; right balcony, Wistaria—Windows, Orange—Bands at top, Celtic Green, Wistaria, Satsuma.

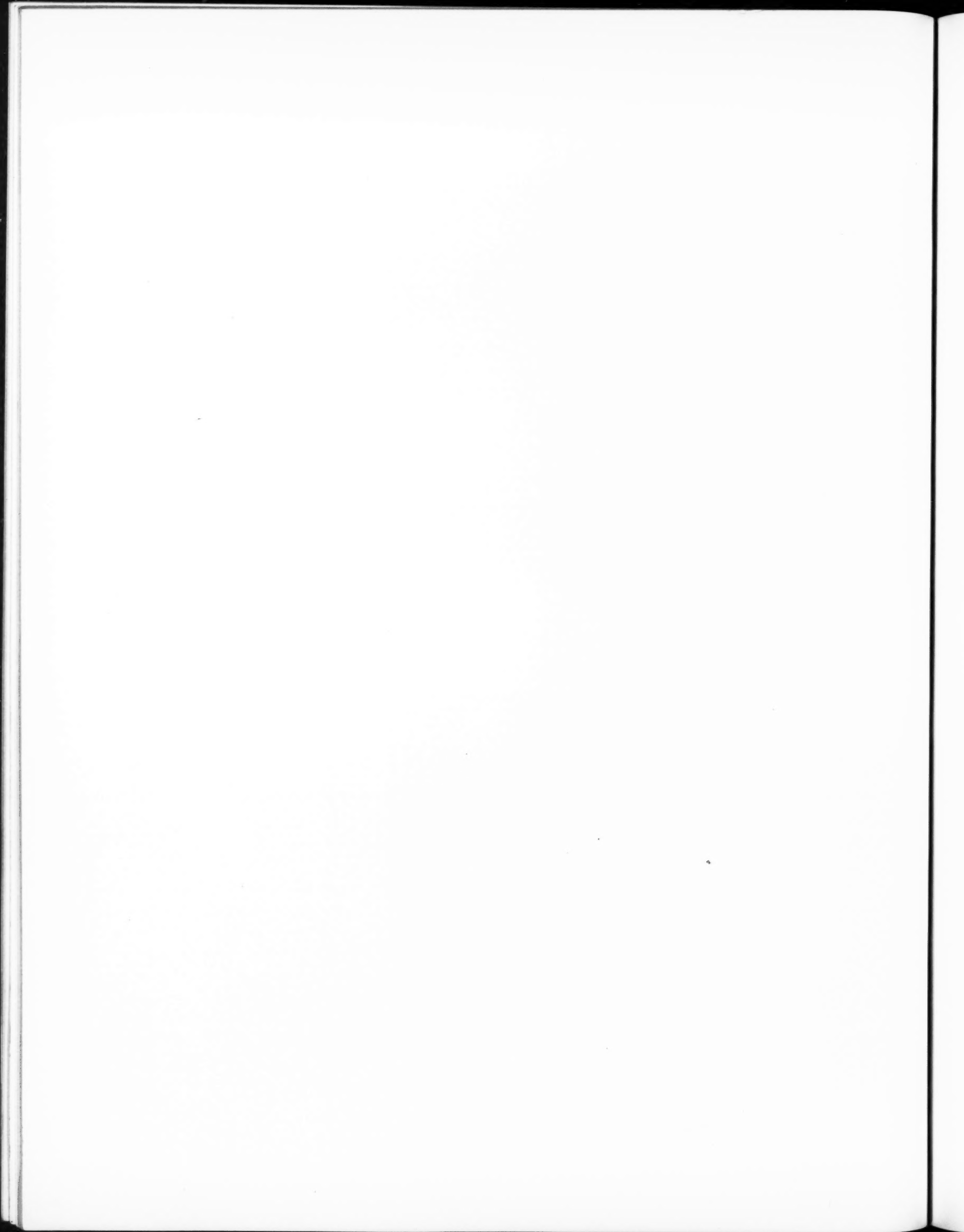
(Continued on page 149)



SUGGESTIONS FOR CHRISTMAS CARDS FROM PAVEMENT TOMBS OF SANTA CROCE—RUTH JOHNSON



PERSIAN POTTERY XIIITH CENTURY
IN THE METROPOLITAN MUSEUM OF ART, NEW YORK







CUP, SAUCER AND PLATE—Designed after an old Mexican pottery vase at the Metropolitan Museum

To be done in enamels, Oriental Turquoise and Dark Blue.

BEGINNERS' CORNER

MRS. NINA HATFIELD - - - K. S. G. N. Y.

FIRING

Nina Hatfield

THOSE of us who do not have a kiln do not know how much can be undone in the firing. Besides, your knowledge of decoration of china is only half complete if you do not do your firing yourself. So strive to get a kiln of your own as soon as possible.

Of course I know it would not pay for the greater number of you to have a kiln just for your own work, but I should advise several of you to get together and get one, you will find it will reward you in the end and you will learn so much more. Naturally you will have some trials while learning to fire; we all had, but that is experience money. I remember there was a time in my experience of china decoration when it meant get a kiln or give up painting forever. It was very discouraging to see the work come back so poorly fired—either overfired or underfired, or the kiln had sweated, etc. I have never regretted getting my own kiln and there is such a joy in experimenting and then firing to see just what will happen.

Wherever you may live you can get a kiln for your particular place, that is if you have no gas get an oil kiln or oil attachments, but if you live in town by all means get a gas kiln.

Before stacking light one of the burners and sweat your kiln with the door open. That is as the muffler heats up the moisture in it evaporates like steam, and should you have china in the kiln, would likely settle on it and cause spots with a ring around them which can never be removed; with lustre hundreds of spots appear. After sweating the kiln for about fifteen minutes

you may begin to stack. Do not set one piece of china on top of another without placing a stilt between them. These are unglazed and prevent the glazes of your china pieces sticking together causing them to crack as they contract in cooling. At times it is more convenient to have some long bars which also come unglazed, also sheets of platten can be had and which are very convenient when stacking a kiln. Right here let me tell you never stack any soft china on top of each other as the glazes are too soft and will stick to your stilts, neither set any soft china plates or bowls on their edges or sides as they are very apt to crack when fired in this position. But this may be done when firing hard china thus saving considerable space in the kiln.

When all stacked turn on two more burners and close the door. I am taking for granted you have a kiln with four burners. After the kiln has run about an hour turn on your fourth burner and fire until ready to turn out. The time for this is governed by what you are firing, hard or soft china, enamels or lustre, or flat mineral colors. Cones can be had to regulate any of these conditions. They are placed in the kiln with the china but so that they are in sight when looking through the peep hole in the door. Before firing they are standing straight and when firing is ready they bend.

As I have just described a firing for china I warn you not to open the kiln door until thoroughly cooled. Should you do this however, while still hot, it is most likely that every thing in the kiln will crack. For glass, however, it is just the opposite, the moment the firing is ready the door must be opened—otherwise your glass would melt down as the intense heat remains in the kiln for some time after the fire has been shut off. When stacking glass you must leave a space of six inches from the bottom or the top of the kiln, and do not place anything within three



PERSIAN BOWL 13th CENTURY (See Supplement)

inches of the sides. Never stack glass one piece on top of another.

There are several stages of heat that your firing goes through. You will notice while looking through the peep-hole, first the kiln gets rose heat, then orange heat and then white heat. It is very seldom that we fire a white heat. For flat mineral colors and lustres turn off at orange heat, but for enamels at a good rose heat. For glass turn off just when you can about discover the shapes in the kiln. For myself who have always fired this way it seems easy but it is the old fashioned way, and you go through many heartaches before you have acquired the knowledge to know just when to turn off. So let me advise you to get cones which are much more reliable. They may be purchased at Drakenfeld & Co., 50 Murray St., N. Y. City, and come numbered. They will also tell which Nos. to use for your several different firings, for instance glass by cone number so and so, etc.

Sometimes things come from the kiln over-fired, that is when the colors look brown, or seem faded, or as in the case of enamels, have sunken and in places run. When this happens all must be gone over again.

When underfired they look dull and the enamels often are uneven and look as though they had blistered. This can be remedied by another and a harder firing.



(Continued from page 146)

No. 15— $\frac{1}{2}$ Celtic Green, $\frac{1}{2}$ Egyptian Blue, mixed, in border, door and windows—Sky, Egyptian Blue—Center tower, Amethyst; tall towers, Wistaria—Roof of center tower, light spots in border, crosses on windows and centers of bushes, $\frac{2}{3}$ Scarlet, $\frac{1}{3}$ White—Design on trees, Wistaria—Dark spots in border, Egyptian Blue—Grass, trees and bushes, Celtic Green.

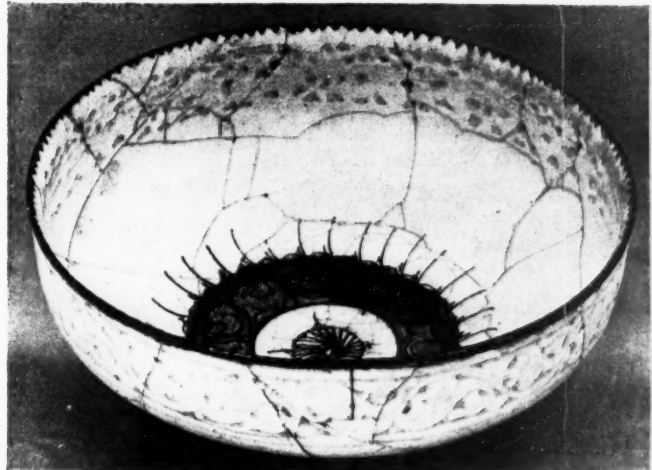


2nd PRIZE DESIGN COMPETITION—NELLIE HAGAN (Page 143)

No. 1 Jar—Bands, wavy line and dark part of flower, Lavender. Light part of flower and buds, Canary Yellow. Leaves, stems, stamens and dots, Leaf Green.

No. 2 Bowl in enamels—Band, stems, outer part of flower and ring in flower, Lavender. Leaves, buds and center of flower, Leaf Green. Scalloped lines, Canary Yellow.

No. 3 Tea Jar—To be painted with Cherry enamels. Stems, narrow band at top, outer edge of lid and wide band at base Night Blue. Leaves, wide band at top and line around base Meadow Green. Large flower beginning at center, Sat-

PERSIAN BOWL RHAGES, 13th CENTURY
In the Metropolitan Museum of Art, New York

suma, Italian Pink, Satsuma, Mars Yellow, Citron. Smaller flowers beginning center, Italian Pink, Satsuma and Mars Yellow. Buds and dots in base Citron.

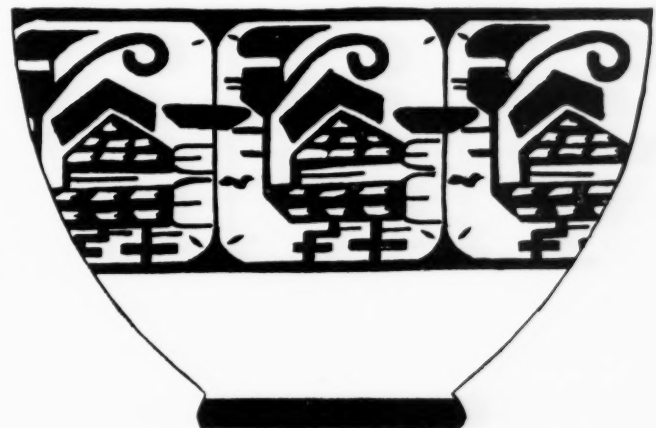
No. 4 Vase in Roman Gold and Lustres—Top of vase, handles and outline of design, Roman Gold. Flowers, Rose. Orange center encompassed by alternating spaces of Green and Yellow. Background of vase is an even tint of the Light Green lustre.

No. 5 Design for Box—Large flower Scarlet, Orange, Mars Yellow, Citron with a dot of Deep Turquoise in center. Leaves, stems and scalloped line, Deep Turquoise. Small flowers and buds Meadow Green with center of Citron. Band around box and edges of border Gold.

No. 6 Lunch Set in Enamels—Flowers, starting at center, Italian Pink, Jersey Cream, Orange, Leaf Green and Lavender. Leaves and stems Chinese Blue. Small flowers Lavender with Green dots. Buds Jersey Cream. Border Green with Lavender dots. Bands inside bowl Chinese Blue and Orange.

No. 7 Box Top and Border—Largest flower, beginning at outside, Chinese Blue, Amethyst, Egyptian Blue; center, Satsuma with Blue Green markings. Next largest flower, Amethyst, Orange, Olive Green; center Satsuma with Orange dots. Smaller flower, petals Mars Yellow, center Citron with dots of Italian Pink. Buds Citron and Mars Yellow. Stems, leaves and bands, Blue Green.

No. 8 Bowl—Band and lower part of bowl are Deep Blue. Flower from outside is Chinese Blue, Egyptian Blue, Lilac and Orange. Buds are Egyptian Blue with Orange tips. Stems, leaves and dots are Black. Wavy lines Emerald Green.



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